

COMICS BUYER'S GUIDE

#1100

December 16, 1994
ISSN 0745-4570
\$2.50 United States
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Meet the
'CBG' Staff

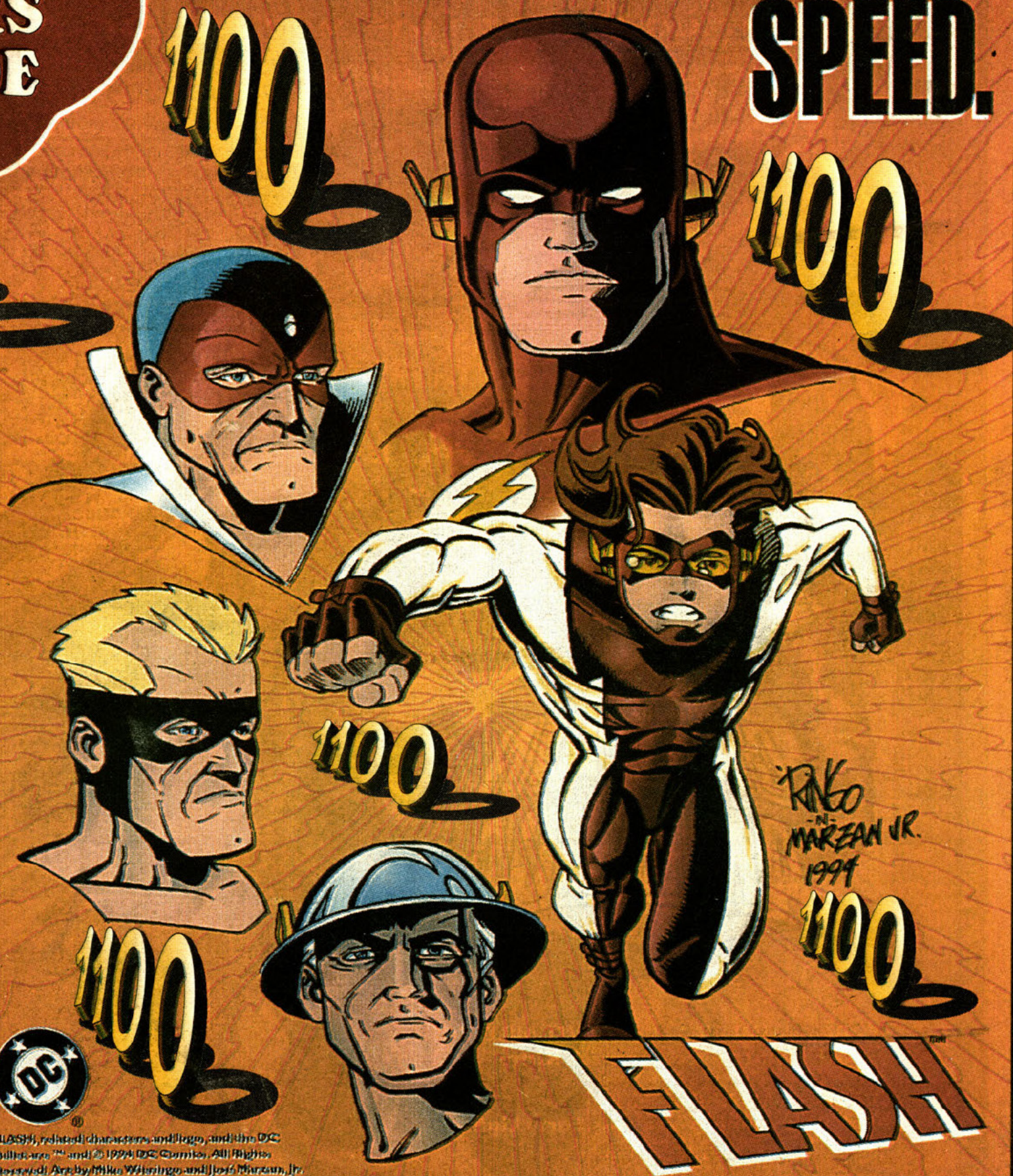
Peter David
is Concerned

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Deep Space
Nine: The
Maquis'



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1994

This issue was mailed November 29
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#1100

"I'm starting to think that 1996
may very well be the year that
comics get tossed on the hotseat."

Peter David

"Do I find Mike Diana's art
distasteful? Certainly. But, you know,
if we don't defend his right to make it,
we travel that much closer to the day
when the courts tell Jeff Smith and
Frank Miller and Will Eisner that
they can't make their art, either."

Tony Isabella

#1100

IT'S A BANNER MONTH FOR THE SENTINEL OF LIBERTY.



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By Stan Lee and Jack Kirby

CAPTAIN AMERICA #437
Beginning "Dawn's Early Light"

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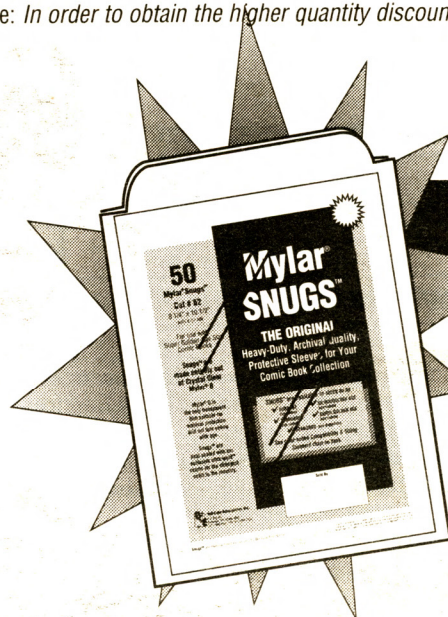
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16-20	11.50	13.50	14.50	17.75	25.50	48.75
21-25	14.00	15.25	17.75	19.25	28.50	65.50
26-30	15.25	17.00	19.75	22.00	29.00	75.00
31-35	17.50	19.75	22.00	25.75	30.00	84.50
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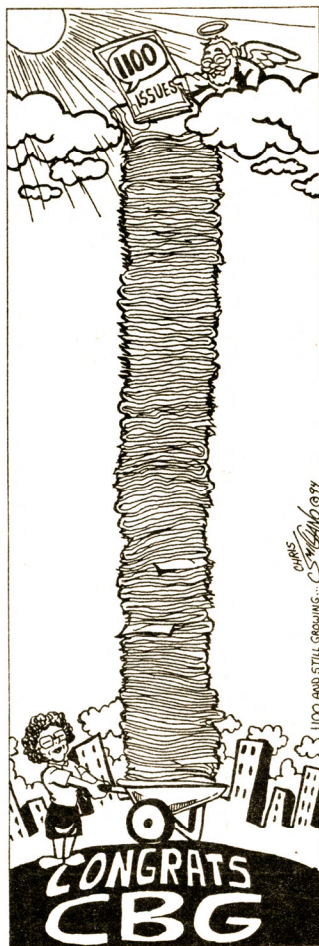
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Editorial

By Maggie Thompson

Landmarks.

Different cultures observe different landmarks different ways. In the comics field, we tend to observe things that fall in divisions by number — especially by hundreds. That is, we tie ribbons around issue #100, issue #200, and so on.

The super-fantabulous celebration of *Comics Buyer's Guide* #1000, for example, was cause for much hoo-hah. In fact, in looking back at that issue, I've noticed some things were said that bear repeating here.

The first is a bit of history provided by this publication's founder, Alan Light:

The idea I had in mind originally was to publish a newspaper for comics fans, with little or no advertising, just news. In what turned out to be an interesting coincidence, the people I contacted back in 1970 for help with my idea were Don and Maggie Thompson.

Why the Thompsons? Well, they had just decided to stop publishing their fanzine *Newfangles*, which was a monthly mimeographed newsletter full of the latest news about the industry. They seemed to know all the "inside" people personally. They were ceasing publication of their newsletter because the strain and expense of publishing it had become too great.

These "Big Name Fans" politely told this unknown fan who had written to them out of the blue that they couldn't help him gather any news, sorry. Without their help — without their news-gathering ability — I wouldn't have any news to put in my newspaper, so I moved on to my second idea, which was *The Buyer's Guide for Comic Fandom*. It would be entirely advertising, the heck with needing anyone else!

Initially, and throughout the 12 years I published the paper, "TBG" was almost exclusively advertising, with only enough articles to satisfy postal requirements on cheaper second-class mailing rates. While *CBG* continues to carry a ton of advertising, it now looks more like the newspaper idea I originally had in mind. It even has the same *people* I had in mind, Don and Maggie Thompson, at the helm. Isn't life strange sometimes?

The paper that is now *CBG* started as a giveaway. It was named, not too originally, after a local free shopper called *The Big River Buyer's Guide*. To get a mailing list I combed the pages of fanzines and the letters pages of the comics for as many addresses as I could find and I also placed ads offering free subscriptions in the fanzines of the day, including the major existing advertising fanzine, *RBCC*, which was published by G.B. Love out of Miami. [That odd name came from the combining of two fanzines — *Rocket's Blast* (RB) and *ComiCollector* (CC) — into one.]

I remember holding my breath to see if G.B. Love would publish my ad, since I was an obvious competitor out to take business away from him. That ad was critical to my success. If he had rejected it, I have no doubt you would not be reading this now.

It seems a long time ago that I was sitting in my parent's living room, addressing the very first issue of *TBG*. My mom, dad, sister, and grandmother all helped me wet and stick those labels on the 3000 copies. Never in our wildest imagination did we expect the paper to be as successful as it turned out to be.

I will modify slightly the editorial Don and I wrote for the thousandth issue:

For us, this is the thousandth issue of this publication but, for many of you, it is the first. It is a piece of editorial wisdom in the comics field that every issue of every comic book is someone's first issue. So, for those of you reading an issue of *Comics Buyer's Guide* for the first time, a little bit of background is in order.

This publication began life in 1971 as a fan publication called *The Buyer's Guide for Comic Fandom*. In late 1982, founder Alan Light sold it to Krause Publications, the title was altered to

Comics Buyer's Guide, and it was turned into a weekly newspaper covering the entire spectrum of comics from publishers, writers, artists, and printers through distributors and retailers to the ultimate consumers — the fans and collectors.

We appreciate the tributes we've received over the years — but we have to point out that no way, no how, have we done *CBG* all by ourselves. In fact, there are so many people at Krause Publications doing so much of the job that we literally can't name them all. There are wonderful proofreaders who see to it that advertising copy is set correctly. There are skilled data entry folks who see to it that convention listings are updated. There are kindly computer experts and people — including our team of typesetters — who keep the type pouring out in a never-ending ribbon. There are maintenance people who prevent our drowning in discarded mailing envelopes. There are keyliners who actually stick the type onto the page (and that's a lot trickier than it sounds — especially when it gets into such complex forms as the four-color production required by this issue's cover). There is the Krause Publications Art Department artist who designs our covers every issue. You get the idea. We couldn't do it without them — and we thank them all, each and every one.

An enormous amount of material is produced for every issue, including news, columns, reviews, cartoons, comic strips, and letters. Our letters column is one of the liveliest ones you'll find. If you have a comment to make to some writer or artist or editor, this is the place to make it, because most of the comic-book industry's professionals read it every week. Our contributors are a fine and diverse lot — and we tried to get a representative sampling in this issue, but (as ever) we couldn't fit everything in. We hope you'll stick with us for next issue — when, as always, there'll be a slightly different mix.

Starting on 76, there's a feature on a few of the people who work to make *CBG* work; now at least you'll know some of the folks you talk with when you call the office.

The point about observing different landmarks in different ways comes back to me because of the timing of this issue. It's being put together Thanksgiving week — and I'm on vacation. (This is actually being written Nov. 26, the Saturday morning after Thanksgiving, and I've come into the office specially to get this done before I head to Madison.)

It would be lovely to schedule this sort of celebration when contributors, advertisers, and the editorial department could plan properly, have a party with friends, and generally have a high old time. It's what we could have arranged, if this industry made less of a deal out of numbers and more of a deal out of dates. This publication was created in the spring; that would be a fun time to celebrate, with the birds building nests, flowers beginning to bloom, and what not.

Instead, there was an early deadline, a short week, and the temperatures beginning to fall. But you know what? It doesn't matter. Because it still came together nicely, it's another issue that was fun to do (and, we hope, read) And now we'll get ready for #1101.

This has been a nasty year in a lot of respects. Don should have been here, typing in commentaries to letters and generally being the delight he was. But it seems extremely appropriate to wrap up this editorial with a slight reworking of our conclusion to #1000.

We thank all our contributors to this issue and all the previous one, be those contributors writers, artists, advertisers, news sources, or readers. Especially readers. We literally couldn't do it without you, not for 1000 issues — not for even one issue. Happy new year.

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'Marvel Action Hour' in 85% of market

By Rob Allstetter

Air space on television for super-hero animation this fall will be crowded, but the syndicated *Marvel Action Hour* seems to have found ample room.

Genesis Entertainment, which is distributing *Marvel Action Hour*, said the one-hour program has cleared more than 85% of the nation's markets. The show, produced by Marvel Films, consists of two half-hour cartoons based on *Iron Man* and *Fantastic Four*, along with a live-action wraparound segment with Stan Lee. The

series is designed to run either Saturday or Sunday mornings.

"It will be on coast-to-coast," said Genesis Entertainment's Garry Wallach. "It has great heritage. We're not just out selling toys. There are 30 years of storylines with these characters, and they are fully developed. It will be a video version of the comic books."

The animation scene will be crowded this fall with series based on Batman, X-Men, Spider-Man, The Tick, WildC.A.T.S., and Phantom 2040, along

with numerous other comics-inspired series, like *Exo-Squad*. The result is that, in some markets, viewers might not be able to pick up all the shows, and in others, two shows will be on at the same time. CBS' *WildC.A.T.S.* and Fox's *X-Men* are both scheduled by their networks to air at 10 a.m. (Eastern Time).

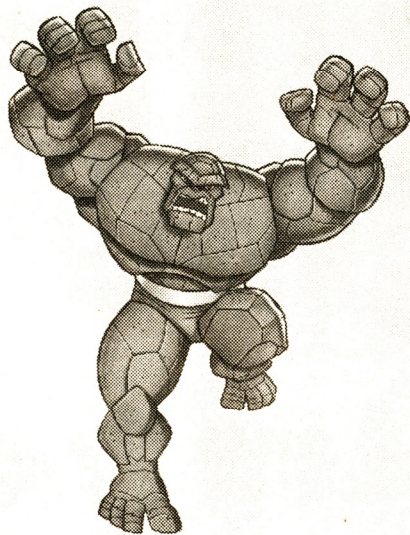
A good example of what might happen is in Detroit with CBS affiliate WJBK. Although the station has not completed its entire fall line-up, it plans to show *Marvel Action Hour* at 10 a.m. Saturday. This

means WJBK would not show *WildC.A.T.S.* at all and would pit *Marvel Action Hour* against *X-Men* and *The Tick* on the Fox affiliate in Detroit, WKBD.

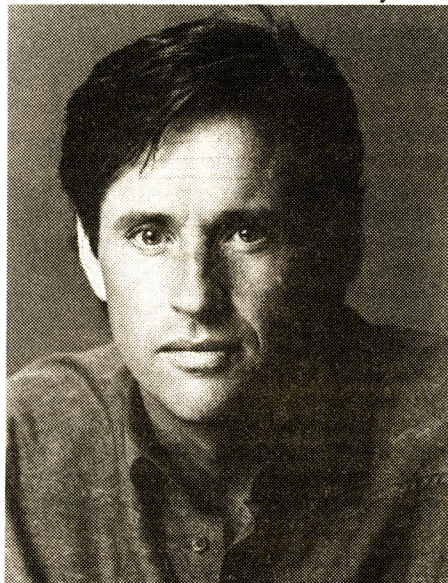
Carolyn Warford of WJBK said the station might try to broadcast *WildC.A.T.S.* at another time, perhaps even late night, depending on what CBS will allow it to do. She didn't realize that Fox was moving *X-Men* from 11 a.m. to 10 a.m. but said her station is committed to giving *Marvel Action Hour* "the best time period available."



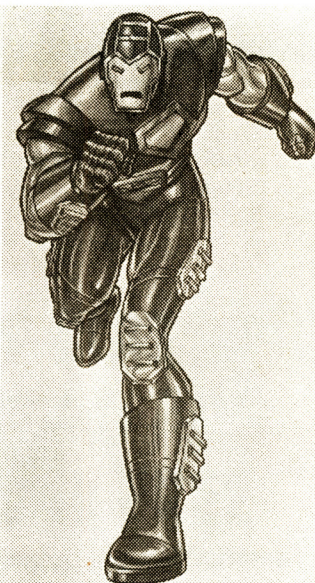
Chuck McCann as The Thing/Ben Grimm



1994 Marvel Entertainment Group Inc.



Robert Hayes as Iron Man/Tony Stark



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'Action Hour' episode guide

By Rob Allstetter

The *Marvel Action Hour* figures to feature a lot of — what else? — action. Producer Ron Friedman told *CBG* that, while there will be no death or extreme violence, viewers can expect to see Iron Man, The Fantastic Four, and supporting cast facing their old comic-book foes in situations very similar to those in the comics.

Following are plot synopses for the 26 first-season episodes of *Iron Man* and *Fantastic Four*:

Iron Man

"And the Sea Shall Give Up Its Dead": The Mandarin attacks a Russian submarine to convert its crew into zombies, who will be immune to the isotope of iodine gas which surrounds Iron Man's armory.

"Rejoice! I am Ultimo, Thy Deliverer": Ultimo is revived by The Mandarin but sets out on its own destructive mission.

"Data In — Chaos Out": Hoping to discredit Stark, The Mandarin and Justin Hammer capture and reprogram the

Stark Enterprise satellites, which control international finance.

"Silence My Companion, Death My Destination": The Mandarin and Justin Hammer kidnap Spider-Woman's daughter Rachel, drawing Iron Man into a trap. Friedman said pianist Van Cliburn's music will play a key role in this episode.

"The Grim Reaper Wears a Teflon Coat": The Grim Reaper — Tony Stark's undetectable, government-ordered jet fighter — is stolen by The Mandarin's forces. Justin Hammer seizes the opportunity to defame Stark Enterprises, accusing Stark of being unable to deliver on his contracts.

"Iron Man to the Second Power, Part One": Modok and The Mandarin create a duplicate Iron Man and use it to steal the world's only known supply of Dark Water Fever antidote. Hypotia then leads a team to reactivate the Dark Water Fever virus. The duplicate Iron Man tries to blackmail the world while the real Tony Stark is missing.

"Iron Man to the Second Power, Part Two": Spider-Woman and The Scarlet Witch find the real Iron Man and they confront the duplicate.

"The Defection of Hawkeye": Hawkeye fails to show during a battle with The Mandarin's forces and refuses to explain his absence. Spider-Woman tracks him to Hammer Hills, a development

(EPISODE GUIDE Concludes on Page 24)

'Star Trek: Generations' art stolen

Four pencilled and lettered pages of the *Star Trek: Generations* movie adaptation are missing and suspected stolen from artist Jerome Moore in Monrovia, Calif. According to Assistant Manager — Marketing Communications Maureen McTigue, the four pages are numbered 10-13. "Any information concerning the location and return of these pages would be appreciated. Please contact Editor Margaret Clark at DC Comics (212) 636-5400. All information will be kept confidential."



Stan Lee hosts *Marvel Action Hour*

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BUT BEING NORMAL IS HARDER THAN IT LOOKS.

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(LETTERS Begin Here)

OH, SO? (Letters)



Ross Bonilla #573538
McConnell Unit
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I find myself writing again so soon, because of all the great people in the comics community who have been so generous in their donations to us prisoners at the McConnell Unit. This letter is a short update on who has sent us the great gift of comic books.

As of my last letter, we have received a number of packages from diverse companies. Friendly Frank's out of Kansas sent us a great selection of comics both new and old. Many of these were from their damaged stock, which was exactly what we were looking for: comics to read. One of the production managers, Gib Shell, even wrote a personal note, which was extremely cool.

A few days later, a package from Heroes World came. It, too, consisted of a great variety of comics and a short letter. Russ Cochran Publish-

ing, which is doing the EC reprints, sent us a few issues that went over greatly with the older crowd here who remember some of those stories from their youth.

Bongo sent a few issues, as well, and they were quickly read and laughed over. Keep up the good work. Bongo. Harvey sent some comics that touched some of the readers here. Casper and all his friends seem to have been exposed to both the young and old here, and their comics were greatly appreciated. Genesis West sent a great run of their *Last Viking Heroes* and their *Phantom Force* series. To our surprise, a number of the issues were signed by the artist, Michael Thibodeaux.

Next, a package from Gladstone came, and these comics were also enjoyed by everyone. The album collections of the Carl Barks ducks were a blast. We younger readers never were exposed to

Letters intended for publication should be addressed to *Oh, So?*, *Comics Buyer's Guide*, 700 E. State St., Iola, Wis. 54990. It is not possible to publish all letters received, and I cannot reply to letters which we do not print.

Letters will be edited and may be cut due to length or other considerations. Responses to letters in *Oh, So?* will be in the first person, and — unless otherwise identified — will be by Maggie Thompson. (The initials "BWF" indicate a response by Associate Editor Brent Frankenhoff, while "JJM" indicates a response by Associate Editor John Jackson Miller.)

Manuscripts, press releases, review copies, and cartoons should *only* be sent to Maggie Thompson, *Comics Buyer's Guide*, 700 E. State St., Iola, Wis. 54990. However, no responsibility is stated or implied for unsolicited manuscripts, nor can any guarantee be given when a specific submission will appear in print.

Manuscripts and press releases should be typewritten and double-spaced and contain *absolutely no words* all in capital letters. Please indent for paragraphs.

When sending cartoons or photographs, *do not send original art*. Send stats, veloxes, copies, or photocopies. Return of art cannot be guaranteed.

some of these stories.

We were then surprised by the following two companies/stores: Friendly Frank's sent another batch of terrific comics, and then two packages arrived from Phil's Comic Shoppe out of Florida. This latter company/store was a surprise, because it was an unsolicited response, whereas I had sent a personal letter in all the other instances. I can only assume that they saw the letter you printed in *CBG*.

Dark Horse sent a selection of its super-hero line, and these were fantastic. Aardvark-Vanaheim sent a complete collection of *Cerebus* graphic albums, and these just blew us away. Blackout Comics sent us a batch of comics that we devoured quickly.

I would like to thank all you people who have helped us to stay entertained and in touch with the comics industry. And thank you all at *CBG* for printing my past letters. Keep the faith and continue to strive for a better and more harmonious comics industry, because some day people like me will want to become an active member of it.

I would like to close by saying how sad I am that Defiant has left the field of comics production. They showed me that they cared enough to send us some titles and that they were really interested in putting out quality stories. I can only hope and pray they somehow come back in some shape or form and continue the stories that they started. I have found many of their characters fascinating and will miss them greatly.

Chuck Rhoades

P.O. Box 193

Harpursville, NY 13787

This is yet another comment on the many letters about the possible Marvel stores. I've spent 10 years in retailing and gained a pretty good understanding of marketing, profit margin, and service, and I do not think that Marvel stores will have as harmful an impact on comics specialty stores as some people suggest.

Marvel will, most likely, place its stores in high-profile malls. That means a lot of overhead. It'll want a slick look for the fixtures, as well as the staff, and I would suspect that it'll fill the store with lots of comics-related items: items that have a high profit margin. Items that you can buy at Wal-Mart for 20% to 40% less. The comic books would be left at cover price for maximum profit. The approach that Marvel will use will probably be a lot like Disney's: offer some exclusive merchandise and overprice it and all of the other merchandise for the privilege of buying it at a Marvel store.

(LETTERS Continues on Page 10)

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(LETTERS, From Page 8)

OH, SO? (Letters)

Mall specialty stores rely heavily on impulse buyers. You're in the mall for another reason but stop in and buy something. Comics retailers have customers come to them for specific reasons. They may buy extra titles once they're there, but they're there to buy comic books. After the first few weeks of a new Marvel store, few people will go there as a destination for comics buying.

However, I do think retailers facing the possibility of competitive intrusion from Marvel stores will have to take steps to minimize the impact. Take care of your core client base. My retailer offers a discount to club members. (I rarely pay cover price for anything.) Give better service. Talk to your customers and get to know them. If you handle a lot of toys and related merchandise, you will probably be charging about the same as Marvel stores, so, as with the big toy chains, customer service and loyalty are your only advantages. Use them.

Be sure you have the right mix of titles and, yes, cut down on Marvel titles to do it. Hype your product mix; promote smaller comics companies. Get to know the Marvel store staff. You could get them to mention your store to people who come in and ask for *Batman* or *WILDC.A.T.S.* In the long run, this could even be a good thing for comics retailers, as they pick up the people who become *Marveled* out and begin looking for something more from comics.

Steven Anderson
18024-161st Court S.E.
Renton, WA 98058

Sorry for this late response, but I want to applaud all the people responsible for the Second Annual Seattle Comic Con. This was the first comics con I've attended, and I was impressed. I will look forward to returning next year, considering of how well this one was organized.

I'm sure it's no surprise that the retailers' booths were a zoo. I stayed away from there for the most part. However, the writers' and artists' room was well worth my time driving into Seattle and waiting in a long line just to get into the event.

The writers and artists (Steve Englehart, Bernie Wrightson, Mike Grell, Steven Grant, Len Wein, Ron Marz, and Val Mayerik) were genuinely friendly to the fans gathered there, accommodating us with free autographs and personal conversation. I was truly inspired to meet them in person. Remember, this was my first comics con.

Also there was Ager Comics. I recommend reading its *Eagles Dare* title, for those who haven't already sought it out. Watch out for this one, Deathblow, Punisher, and Team 7 fans. It's a well-written-and-drawn, black-and-white comic book going on its third issue.

If Name Withheld is reading this, I'd like to share that a comic-book writer, specifically Steve Englehart, consistently had the longest line for autographs. On a personal note, it was a thrill for me to see this response for a comic-book writer, since I am hard at work writing my first novel. I believe that any published writer is an inspiration for the unpublished ones, whether in comic books or novels. There are a number of fine novelists (Chris Claremont, Peter David, and Neil Gaiman) who also write quality comic books.

On an entirely different note, I want to applaud Marvel Comics for its timely response in redeeming my coupon for the *Hulk Versus Venom Special Edition* title. It's a great comic book and was well worth the wait of having to order it through the mail. Thanks again to Peter David, whom I know I can count on for a fine piece of work.

So what's the deal with the other publications wanting us to order their special comics and other related products through the mail? Maybe *Comics Buyer's Guide* can offer me some words of comfort, as I am still waiting for my copy of the *Prophet* #0 title offered by Wizard, the Bone PVC offer offered by Hero Illustrated, and the Valiant Comics Chromium Card Promotion (my check for which Valiant has already cashed).

What's the deal, guys? I've tried to write to these companies and haven't gotten any replies even as to the shipping status of the merchandise.

(I even provided a toll-free number through which to reach me.) I was glad to get a reply from Wizard, on the telephone no less, when I called about my receipt of its *Prime* comic-book offer. But as far as everything else goes, it's like a black hole.

I know that in future I will not hesitate to respond to Marvel mail-order offers that interest me and that I can afford. But, with my disappointment in the lack of response from the other companies, it's not likely that I will continue to patronize their special offers. I question my continuance of even buying their regular comics.

You can go ahead and say what negative things you want about Marvel, but at least it honored its mailing in a timely manner. I don't mind Marvel offering a deluxe, as well as a newsstand, format of *X-Men* for me to choose from. It allows me a choice in what I buy. I think many of the companies complaining about this gouging into their

piece of the pie are simply jealous that they didn't think of doing this themselves.

I have been collecting comics for many years, and another hot button with me is the continuous glut of comic books and comics-related gimmicks in this too-rapidly expanded industry.

Another frustration has been card boxes that leave me short of completing even one set of my Plasm and Comics Creators card sets. And that's from buying a box, not just various single packs, of the respective cards. Because of this, I have since quit buying nonsports cards, since it is simply too frustrating to keep up with all of them, as well as the comics I buy.

The collector's market glut in this business has been frustrating me for far too long. All the gimmicks, cards, and special offers have been leaving me and my limited budget in the dust. I know I'm not alone here, but how much will it take before we wise up and change this collectors/not-fans,

mentality?

Bob Foster

[This letter was, obviously, received some time ago.]

I've just returned from the San Diego Comic-Con, where I finally managed to locate a few copies of *The Lion King* graphic novel which I'd edited back in December 1993. I'd recently heard a rumor that the credits in the book were not accurate, and it was confirmed when I found three copies of the book in the dealers room at the convention. They cost me \$5 each, but they were the only copies I had ever seen.

Here's the backstory.

In September 1993, the Disney office in Paris contacted Greg Crosby, vice president, Walt Disney International Creative, in Burbank, requesting that he produce a graphic-novel version of *The Lion King* for publication in Europe.

Crosby recruited the talents of Bobbi JG Weiss to write the adaptation.

Even though I was living in Denmark, I'd stayed in touch with the folks back home via periodic phone calls. During one of the phone conversations I had with Greg at that time, I learned that he didn't have an editor for the book. I informed him that he definitely would need an editor, at which time he offered the job to me.

(Diehard Disney fans will recall that I had been the editor on the graphic-novel versions of *Duck-Tales: The Movie*, *Dick Tracy* (Part 1, 2, and 3), *White Fang*, and *The Rocketeer*.)

One of the things I do when editing highly visual material, especially movie adaptations, is to do rough page layouts for most of the script, especially on key pages where I think eye-flow, balloon placement, and staging are critical. Comics are not just *written* stories, they are also *visual*, and storytelling on the comics page *must* include art as well as dialogue. I felt it was essential to tell some of the story in pictures rather than in dialogue, and with this story I knew there would be plenty of opportunities to put some great pictures on the page. This is the approach I took with *The Lion King*.

I sent the edited script, with accompanying page layouts, on Oct. 11, 1993. Once back in Burbank, the script then had to go through various stages of approval from the people at Disney Feature Animation, to ensure quality and integrity to the story, to the character designs, and to the art direction of the movie. Several weeks later, due to story changes from the Feature Animation department, I received a second version of Bobbi's adaptation, incorporating some of my editing notes as well as notes and changes requested from the people at Disney Feature Animation.

Basically, I had to edit the script a second time, trying to salvage some of the work we had done on the first version. The second edited version was delivered to Burbank in December, at which time the artist began to draw the book.

Several names had been suggested for doing the art on *The Lion King*, and, based on the great work he did on *White Fang*, I recommended veteran Disney artist Sparky Moore. Based on the consistently great color work she does on everything, I recommended Jo Meugniot for coloring. I also recommended Cody Weiss for the lettering, because he's fast and he has a nice computerized font that looks good.

But one of the great nameless talents who made a huge contribution the creation of *The Lion King* graphic novel is Debbie Hayes. Debbie works in the International Creative Department with Greg Crosby and is one of a handful of artists capable of creating and maintaining the high standards of quality and excellence in art synonymous with the Disney name. After all the art on *The Lion King* graphic novel was completed and after Feature Animation made all its notes and corrections, Debbie was the one responsible for redrawing art where needed, creating new art as called for, and generally bringing everything up to a level of excellence acceptable to the strictest stan-

FIT TO PRINT



CAT YRONWODE

THIS IS FIT TO PRINT NUMBER 512:
Kabloom!

IN THE DANGER ROOM: This week we had the most amazing emergency it has ever been my pleasure to endure—the entire office wiring system blew up! It exploded! We were just standing around and without any warning all the lights became blindingly bright and them—pow! pow! pow! the bulbs exploded! The surge protectors made screeching sounds and emitted clouds of black smoke! It was like being in the X-Men's Danger Room, facing a gauntlet of robotic booby traps.

Susie stood there transfixed, and so did I, but Don, a combat veteran, went into a broken-field running crouch and headed for the breaker panel, pulling cords out of sockets as he went. Within a minute, everything was quiet and the office was dark. "Okay," said Don. "Now let's do a damage assessment and secure the perimeter."

Damage assessment revealed that the electrical blow-out event was confined to our office and it appeared that there was not a functional surge protector left in the building. "They died for our sins," said Jim, as he gathered them up in his arms. "Their MOVs have gone to heaven."

I asked what their MOVs were. "Metal oxide varistors," he said, with the casual obliquity of a techie. "Probably LA20As." I knew better than to ask for further details but of course, being a techie, he volunteered the information that "LA20As are the most common MOVs; the only trouble is that they are a little slow for lightning strikes."

Luckily, it had not been a lightning strike that took out our attachment to the grid. By now Don was testing all the wiring with a little hand-held device (where do men come up with these things? I mean, he had whipped it out and was using it before my heart rate had even returned to normal!) and he reported that all the lines were registering 220, not 110, because (and here I quote loosely), "The 220 something something split phase, something neutral something." I asked Jim what this meant and he said (again quoting loosely), "You

know, the something 220 ground wire something something the 110!" In other words, the wiring had gotten crossed.

Secure in the knowledge that matters were in the hands of experts, I finally began to panic and asked if my computer was dead. "We'll know in a few minutes," said Don. He went to the barn, got a long extension cord, plugged it into the house, and snaked it up to my desk. Jim had meanwhile found a lone surge protector that had not been plugged into anything and had thus escaped the general die-off of MOVs. When the computer was routed through this and into the extension cord, it made a satisfyingly rich A chord, but no Happy Mac face. The monitor was dead.

I was entertaining dark inner visions of cathode ray tube toast when Don roused me by pointing out that there was a little panel on the back of the monitor. "There's probably a fuse box in there," he said, and sure enough, in less than 30 seconds he had exposed it (I don't know where he got the screwdriver; probably via male sleight of hand) and was holding aloft a burned out fuse. Jim looked on approvingly. "I told you those LA20As were slow," he said.

Don hopped into the car and tore off in search of a fuse. Ten minutes later, he had returned with a new surge protector and a fresh fuse and popped them into place. Suddenly the monitor was functional... except for one little problem: the entire left side of the screen was magenta colour.

"Your magnets are out of balance," said Don. "That's right," said Jim, "The shock has unbalanced them." I didn't know that monitors contain magnets, but while they discussed "degaussing," I turned the system off and on again, a remedy for all manner of ills taught to me years ago by another tech-head. When the screen re-lit, the magenta glow was gone. "Ah," said Jim, as if praising a clever dog, "Good monitor. Nice monitor. *Self adjusting* monitor."

Then Don repaired the damaged power line and box that had caused the trouble. The diagnosis: "Rainwater."

Another tragedy averted.

Heading this time by CLYDE WILSON.

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(LETTERS Continues on Page 12)

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(LETTERS, From Page 10)

dards of approval. My thanks to Debbie for her part in the project. She was absolutely the art director on *The Lion King* graphic novel and should have been credited as such.

In the months following my editing work on *The Lion King*, I checked occasionally to see how work on the book was progressing. Apart from the usual hassles of art corrections and endless stages of approval, Greg assured me that things were going fine. Between December 1993 and April 1994 I spent most of my time finishing up my work in Denmark and preparing to move back to the States.

During that time certain facts and information disappeared.

In any large organization, communications breakdowns are normal. Little things tend to get lost in the shuffle of paper and the flurry of voice mail, memos get misplaced, information gets rerouted, and small details are overlooked or forgotten. In a large, international organization, the opportunities for such breakdowns are even greater. People involved in the early stages of a project move on to new things, and others take up where they left off. It's at that point that certain details are lost.

Somewhere between December 1993 and June 1994, between Greg Crosby's office in Burbank and the offices of Marvel Comics in New York, the credit for editor on *The Lion King* went to someone else. If it had been one of those embarrassing little comics that only sold 20,000 copies and sat on the discount shelves for 18 months, I might not care so much, but *The Lion King* did pretty well at the comic shops and newsstands. A print run of more than 300,000 copies which sold out in a week and is now going into a second printing is something to be proud of.

When I'm trying to build my reputation in the industry as an editor and art director, especially at

the international level, it's essential that proper credit for the work be given to the appropriate person. It irks me that readers in the United States and Europe think someone else was the editor on *The Lion King*. When comics professionals around the world see *The Lion King* graphic novel, I want them to know who really edited it.

It's too late to put my name on the book where it belongs, but at least *CBG* readers will know the truth. Maybe if there's a third printing (hah!), I'll get my name in the credits.

Brian McPhearson
Rt. 2, Box 63A
Robeline, LA 71469

I am writing in response to Laura Rohde's letter regarding *Lois & Clark: The New Adventures of Superman* (*CBG* #1082). In deference to Maggie's plea for moderation, I will try to keep a civil, rational tongue, despite my opposing views.

True, *Lois & Clark* has its faults; I can remove myself from the "Superman legacy" to realize this. For a series based on such a fantastic concept, the special effects are sparse, and not always top notch. Cat Grant's portrayal as a cheap, sex-starved vamp was uncalled-for and, admittedly, demeaning. I felt the shift of focus from straightforward action in favor of romantic interplay was something of a mistake; this all but ruled out pulling in what would seem the core audience for this series (although it's possible I'm not giving young viewers enough credit).

But the positive aspects of *Lois & Clark* more than make up for what is lacking. The scripts give us a solid mixture of humor, character interaction, and light-hearted fun. Remember "fun"? It is so tragically absent on a television schedule dominated by endless "gritty" crime dramas, repetitive news magazine shows, and "sitcoms"

OH, SO? (Letters)

that it would turn even Edith Bunker to violence. *Lois & Clark* has, for the most part, attempted to give viewers an hour of television that is non-threatening, yet morally firm, in touch with society without getting bogged down in a quagmire of social turmoil. It has never purported itself to be "important television"; it was designed to be enjoyable, painless, fun entertainment, and in that I believe it has succeeded.

I don't think *seaQuest DSV* can boast as successful a mix of elements. Granted, it has truly amazing special effects, definitely putting *Lois & Clark* to shame. But all one has to do is see the supposedly "lifelike" animatronic Darwin, and that advantage zooms out the window like a light particle on steroids. That the show's creators believe we will accept that is the real insult. Roy Scheider has been cast in a role so one-dimensional that he has no chance of displaying the range I know he has. And every other week there seems to be a spotlight episode on Jonathan Brandis. My apologies to Brandis, but I have yet to meet a single person, other than teenage girls with their copies of *Seventeen* in hand, who is not annoyed to the gills by him. Why devote that much screen time to a character with such a limited appeal on a science-fiction series?

I find *seaQuest*'s scripts to be tightly plotted in many episodes, even heart-warming at times. But, invariably, the situations, the characters, and their interaction bore me to tears. Expensive, eye-popping effects can be entertaining, but without the accompaniment of interesting storylines or refreshing characters, they are not worth muddling through an entire hour for. (The old "writer vs. artist" monster rears its vile head.)

While you are justified in being offended by Cat Grant, how can you find fault in the treatment of Lois Lane? Teri Hatcher has infused her with an enormous amount of depth while retain-

ing a playful atmosphere. Lois is intelligent, hard-working, driven, goal-oriented, and successful on her own terms, while remaining feminine, sexy, and in all ways a woman. The chemistry between her and Dean Cain's Clark Kent is undeniable and irresistible; he does not come off as weak or unmanly, but she is always in control. If anything, you should be aiming your (considerable) ire toward *seaQuest*; while its female crew members are certainly endowed with a sense of strength and capability, they attained this at the expense of any feminine side at all. Men might as well have been cast in those parts, because, without the makeup, nobody could tell the difference.

Lois & Clark, despite what you would like to believe, does not "base [its] premise on obsessive, adolescent sexual fantasy." To base your view of the series on Cat Grant's over-the-top portrayal (Tracy Scoggins was dropped from the show, anyway) or two or three bare-chested-and-buff Clark scenes is unfair and short-sighted. The series' driving elements have always been the title characters' building romance and Superman's attempts to peacefully combine the disparate facets of his life. You might as well say that *Roseanne* is a show about a diner and a nosy mother-in-law or that *M*A*S*H* was about martinis and transvestites.

Perhaps calling the series a "glorious success" is pushing things, but, when compared to the ratings of a majority of science-fiction vehicles in recent memory (Anyone remember *My Secret Identity*?), I think *Lois & Clark*'s performance has been pretty darn impressive. And, while you quote Nielsen ratings that support your views, I noticed that you left out some other interesting statistics: 1) While *seaQuest*'s premiere episode was the No. 1-rated show for that week and *Lois*

(LETTERS Continues on Page 14)



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**IF YOU BUILD IT,
THEY WILL BUMBLE...**

HUH? OKAY,
WHO'S THE
CLOWN THAT
WROTE THIS
COPY?!

(LETTERS, From Page 12)

OH, SO? (Letters)

& Clark's opener only landed in the 20s, they ended up in a dead heat within a few weeks, showing that a far greater number of people gave up on *seaQuest*; and 2) for a series so far ahead of its competition in the all-important 18-49 group, why is it that in the cumulative, year-end ratings, *seaQuest* landed several places below *Lois & Clark*? (I believe it was 10-12 slots. Does anyone remember the exact number?) And this ranking took into account its very strong debut.

Since *Lois & Clark* has less support among younger viewers (according to you), does this mean it has a huge following among the middle-aged and the elderly? Against *Murder, She Wrote*? I don't think so. I think that with Steven Spielberg behind it, *seaQuest* would have been renewed had it ended up in last place (with a companion show, to boot).

And, unlike your experience, I have yet to meet anyone (not a single person) who regularly watch-

es *seaQuest*, while a large number of the people I know (not just comics fans) are *Lois & Clark* fans. In fact, my 12-year-old sister tells me that on Monday mornings, the buzz at her school (from boys and girls) is about last night's *Lois & Clark*.

Listen: Both series have their good points and their bad points, and people are going to have a preference. That's nature. The important thing is that science fiction is making a comeback on TV, and that's good news.

James Babbo

21 Third St.

Lindenhurst, NY 11757

So here I was planning to write a letter to DC about how bad "Emerald Twilight" was, when I realize that it's pointless. Like it or not, comic books like *Green Lantern* are the norm in the industry and my letter will not affect it.

My only form of protest is not buying the

product, and that is what today's comics boil down to. In any large company (as well as the one I work for), to survive means selling the "box" whatever way you can. Whether it's a car, a burger, a movie, or computer software, the "box" must get out into the public, get seen, and get sold. Without the hard sell, profits go down, companies go bankrupt, and people lose their jobs. That is the hard reality.

One wouldn't think that commercialism would strike the comics world with the zeal that it has in the last five years. I certainly didn't when I began reading *Detective* in the early '70s. I was a mere babe learning to read and the O'Neal and Adams *Batman* revealed to me a whole world of imagination and fantasy that shaped my beginnings.

Today's young reader does not see the comic book as something to read (at least not at the stores and conventions I've attended). Now they are encouraged to buy, buy, buy. First appear-

ances, new costume, somebody dies, somebody's crippled, new artist, new format. This is what they see, and it breaks my heart that the comics companies are taking advantage of the collector's appeal in comic books.

Perhaps this marketing wouldn't bother me as much, if the letters pages printed various opinions. I'll thumb through comic books like *Batman*, *Green Lantern*, and *Daredevil* only to see letters of praise from people who comment on the violence or the realism of the situations. ("Yeah, I can see why he would kill all his friends.") It's frightening that the negative opinions are being ignored, but they are there in *CBG* and in the shops from people I talk to. Remember in the early '80s of the Shooter Marvel era, when comic books went out without letters pages? Well, they solved the problem.

This is not a plea to see myself in print as long as I could see some kind of balance. But the letters pages have become a sort of unpaid advertisement to further push the "box."

Meanwhile, anyone who is surprised at the level of gimmickry in comics should realize that, in today's competing market, sales must increase, especially in the case of Marvel Entertainment. It does not matter that Sue Storm would never wear a revealing outfit when the shareholders want profits increased. Too many comic books? Nonsense, a company must expand its product line to thrive in this economy. Sage advice from a business man, but not a creator. Marvel was successful, because its storytelling approach of characterization was miles away from the Weisinger Superman style of formula stories. That is what made the readers flock.

One day will come the "implosion," when titles and companies fall due to the excess and opinion of "just too much." After the dust settles, I honestly believe that such well-written comic books as *Concrete*, *Batman Adventures*, *Hulk*, *Sandman*, and even *The Simpsons* (damn funny!) will always have an audience and will always sell. I pray it doesn't happen for the sake of the writers and artists, but hey, I love comic books. At 5 years old I never would've guessed that my hero, *Green Lantern*, would murder his friends for the sake of a mini-series.

Nat Gertler

My recently released Zen Intergalactic Ninja novella *Mercenary Blues* contains the wrong copyright information. Due to a production error (the accidental inclusion of the copyright statement from a previous novella), the story is listed as copyright 1994 Zen Comics Inc., and the art as copyright 1994 Bill Maus. Actually, the story is copyright 1994 Nat Gertler, and the art is copyright 1994 Bill Maus and Ben Go.

My legal sources indicate that I really don't need to make this public claim to copyright, but I want to do this for a reason. These days, the question of creators' rights are generally divided between original characters (where you are likely to have a lot of rights) and company-owned or licensed characters (where you are likely not to). However, it doesn't have to be that way. Zen is a character that Express Publications licenses for its Entity imprint, but the copyright on the individual stories and on the art are owned by the creative personnel who craft them.

While I personally believe that there are appropriate places for both work-for-hire and creator-copyrighted material in this field, I do hope that examples like this will challenge many publishers' assumptions about what is the appropriate place for each.

(To fend off any questions about why the first novella was copyright Zen Comics Inc., I'll note that the story was written by Steve Stern, the man behind Zen Comics Inc.)

And for my old East Coast friends, who might be wondering about how I'm doing in my new location, the answer is "wonderfully." Business is going good, and my personal life is going great. There is happiness to be found on this earth.

(LETTERS Continues on Page 16)

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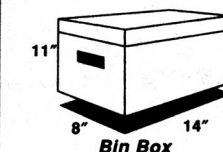
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Wolff & Byrd, Counselors of the Macabre

By Batton Lash



(LETTERS, From Page 14)

OH, SO? (Letters)

Tom Lyle
P.O. Box 301
New Field, NY 14867

I tried my best to ignore Tony Isabella's column, which put down the upcoming *Spider-Man* plotline involving the Spider-clone, but, alas, I just have to respond.

It baffles me how someone can slam a storyline that is just now starting to appear on the newsstands. To pre-judge on the basis of whisperings and rumors that have been spreading around instead of allowing the product to appear and then offering an opinion seems to me to be contradictory to the way the creative process works.

Tony is asking us (by way of his commentary) not to take chances or make changes in a concept that "works." If you look at *Amazing Spider-Man* #1 and look at the *Spider-Man* of today you will see that they are *not* the same character. Everyone who has worked on the *Spider-Man* comic books over the years has pushed and tweaked the characters inside those comics to new heights (and sometimes lows) that conform to their vision of who and what *Spider-Man* is.

Obviously, Tony must have a vision to which the changes he's heard about (some of which may be true and some of which may not be true) do not conform.

That's okay!

But, please, don't condemn the current creators on the comic books (for this idea is *ours*, not demanded from on high) for trying to make the comics more involving, leaner, meaner (and I don't mean gritty or violent) and more to the core

of the character of *Spider-Man*.

At the plotting conference where we came up with these ideas, most of us were excited and scared at the same time over what was being proposed. The story possibilities and the excitement around them added to the end result of the changes we're making, which got us so involved and pumped up that we felt we *had* to do this.

Tom DeFalco originally said no when presented with our ideas for the future of Peter Parker and company, but, when we got him into the room with all of the *Spider* creators, even he succumbed to the excitement and got involved wholeheartedly. Tom has even offered up some of the most radical twists and turns for us.

We (the *Spider* creators) know everyone will not like what we do within this storyline, and that's fine. We're willing to accept that. You can't please everyone.

However, to condemn this storyline and encourage people to feel negatively about it without even having seen any of it in print is not very acceptable to me.

We *Spider* creators take our jobs seriously and are not trying to achieve success by imitating the Superman or Batman storylines. I was involved in the initial planning for "Knightfall" and I'll tell you it was *not* done as a cold, calculating stunt. We were having a good time *creating*. Which is exactly what's going on with the *Spider-Man* team of creators. We're having fun creating.

Personally, I love the character of *Spider-Man*. I would not be happy if we did anything in those comic books to screw him up. I still get chills of

excitement and fear over what we're doing, but the excitement wins out in a big way.

I urge everyone to give us a chance and come along for the wild ride. Blind condemnation will not get this industry anywhere. Improvement and advancement in any endeavor comes from taking risks. That's precisely what we're trying to do. Try it out. You may find that you like it.

David L. Applegate
111 West Washington
Suite 1521
Chicago, IL 60602

Hal Higdon's recent list of 10 favorite current comic strips (CBG #1087) prompts me to send my own, together with a few comments on Higdon's. Away we go:

10. *Mr. Boffo* by Joe Martin (Tribune Media). When the *Chicago Tribune* dropped this strip for a week last spring, it prompted howls of protest and a prompt return, unlike the sad but quiet departures of *Annie*, *Geech*, *Gasoline Alley*, and *Walt Kelly's Pogo* from those same pages in the past several years. This one-panel horizontal gag strip paved the ground for many of the more off-beat entries of the late 1980s and early 1990s, including *Mixed Media* by Bill Ohmann (Tribune Media), which rates an honorable mention, and *Dave* by David Miller (Tribune Media).

9. *Walnut Cove* by Cullum and Marshall (King). A well-drawn and well-written strip in the classic four-panel tradition, this recent entry features good characters, good gags, and a little insight into the human condition. Not yet great, it could

be some day.

8. *Cathy* by Cathy Guisewite (Universal). Consistently insightful and amusing, this now 17-year-old strip remains worth reading every day of the week, even if its creator can't draw worth a hoot. The crude art is part of the strip's charm, as greeting card sales help prove.

7. *Fox Trot* by Bill Amend (Universal). Although looking like a poor man's *Calvin and Hobbes* in its first week of syndication, Amend's cleanly and distinctively drawn family comedy has come a long way since then, updating *Hi and Lois* for the '80s and '90s without being crude or offensive. Jason and Marcus are almost as interesting as Calvin and Hobbes, and Roger Fox may be the best father in cartoon history. ("Daddy" Warbucks wasn't really her dad.)

6. *Broom-Hilda* by Russell Myers (Tribune Media). Wacky and weird, this surrealistic successor to George Herriman's *Krazy Kat* almost always produces a laugh, with a memorable cast of characters including a witch, a buzzard, and a couple of trolls.

5. *Dilbert* by Scott Adams (United Features). This simply drawn office comedy featuring characters named "Dilbert," "Dogbert," and "Ratbert" grows on the reader after a week or two of adjusting to the minimalist art. It doesn't look like much, but in much the same way that Higdon extols *Robotman*, I regard this as an up and comer.

4. *Peanuts* by Charles Schulz (United Features)

(LETTERS Concludes on Page 18)

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WILL EISNER

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(1 of 4)

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(LETTERS, From Page 16)

tures). Much maligned lately by fans and collectors alike, *Peanuts* has improved in the past several years by returning to the philosophical insights that pervaded the strip in the years before Snoopy took for the skies in his Sopwith Camel. Schulz's line is weaker than it once was, especially on Sundays, but his art is still head and shoulders above most of that produced today. Read it now before Schulz retires and the strip reverts to reprints.

3. *Doonesbury* by Garry Trudeau (Universal). Trudeau on many a day is a little too flip and on occasional Sundays seems to have lost interest, but nobody this side of Walt Kelly has done a better job of combining intrinsically interesting characters with incisive political and social commentary. With the assistance of inker Don Carlton, the art is steady and sure, and the repertory cast is still the best in the business.

2. *Brenda Starr* by Ramona Fradon and Mary Schmich (Tribune Media). No, Higdon's not kid-

ding, and neither am I. For many years the only strip in the paper I would not read (a dubious distinction now belonging to the ponderous *Winnie Winkle*), the adventures of the world's reddest redhead under Fradon and Schmich are consistently the best written and the most intriguing, if implausible, in comic strips today. Give it a try if you haven't already.

1. *For Better or for Worse* by Lynn Johnston (Universal). The best Canadian female cartoonist? More like best cartoonist, period. Beautiful linework, great perspective, and realistic characters in a cartoon setting make this real-time drama a worthy successor to *Gasoline Alley*, for many years the world's best and longest running family cartoon saga. And that's why it heads my list.

0. *Calvin and Hobbes* by Bill Watterson (Universal). This strip gets a zero, because it isn't a "current" strip. Brilliant as Watterson is, he's currently on his second extended vacation in the last

OH, SO? (Letters)

three years and the strip you read today is actually five years old. Five years ago, *Geech* by Jerry Bittle, *Pogo* by Neal Sternecky, *Annie* by Leonard Starr, *Dick Tracy* by Max Alan Collins and Dick Locher, and *Gasoline Alley* by Jim Scancarelli all made my top ten list; today none of them do because they no longer appear or the quality has declined. Watterson's current work can be judged only when he returns to work.

Finally, a few words about *The Amazing Spider-Man*, which may or may not be by Stan Lee and Larry Lieber (Marvel/King). The essence of a good cartoon strip is that neither the words nor the pictures work without the other, and in this strip they don't even work together. Ponderous pacing, insipid plots, inane dialogue, and art that has improved from awful to merely pedestrian prove beyond doubt that the "Marvel way" of producing comics (drawing the pictures first, then figuring out the dialogue) simply doesn't work in

a daily strip. Nothing other than the strength of the character can be selling this abomination to papers, but if it continues much longer, the character himself will be destroyed.

If you can't live without a costumed character in your morning paper, then try *The Phantom* by Lee Falk (King) instead, which gets an honorable mention on my list, along with the aforementioned *Mixed Media* and *Shoe* by Jeff MacNelly (Tribune Media). *Shoe*, by perhaps the nation's foremost editorial cartoonist, helps compensate for predictable gags with magnificent art and far outshines the work of Mike Peters on *Mother Goose and Grimm*, which is number four on Higdon's list but doesn't make mine because, as Higdon notes, Grimm is funniest when Grimm's not featured, and that isn't very often.

And there you have it: another man's view of what's good — and bad — in comic strips today. What are your ten favorites?

Tony Cianfaglione
6249 Willow Street
Halifax, Nova Scotia
Canada B3L 1P1

I have been a comic-book collector since 1960 (age 5). I have been a subscriber to *The Buyer's Guide/Comics Buyer's Guide* since 1974 (issue #45). Having read virtually every page and letter that has been published in *TBG/CBG* over the past 20 years, I feel I have had a ringside seat to fandom that probably not too many others have had.

Silently and patiently I sat on the sidelines as others seemingly waged war over views ranging from cover gimmicks and price increases to censorship and store politics to name but a few. Some have waxed nostalgic over bygone days, while others applauded the efforts of the new breed of creator-owned comics. However, I was content to remain on the bleachers as others took their turn at home plate. But several things have occurred that have given me the desire to write.

The most important thing was, of course, Don's passing. My deepest condolences to you, Maggie, and the rest of comics fandom, for we are poorer with his loss. Don was like an old friend; although I never knew him personally, I have enjoyed his and your efforts from *Beautiful Balloons* in the early days of *TBG* to your work with the *CBG* of the present. I consider my copy of *All In Color for a Dime* to be a personal treasure in my collection which I re-read every now and then when I am feeling nostalgic. I wish I had written sooner.

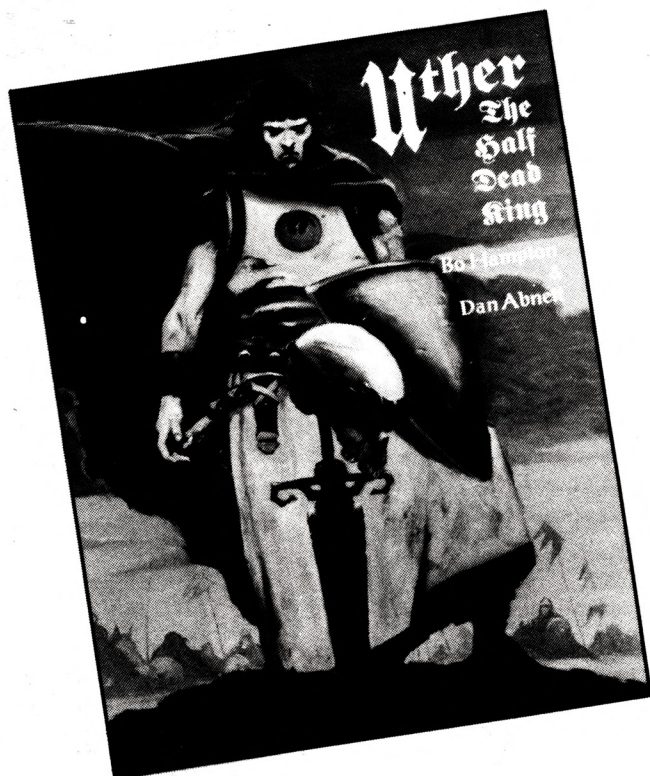
The second item which prompted me to write was the nostalgia-laden letter by Howard B. Kook, which invoked memories of my own humble beginnings in comics. These were days before comics stores, price guides, and even flea markets — days when you would travel the city seeking out small corner grocery stores, where there were usually small stacks of used comics, hoping to find a possible treasure or even just to fill a few gaps in your wantlist. Local church fairs and community sales would occasionally surrender some not-too-insignificant finds that would really make your day.

Ordering through the mail was risky in those early days, but you knew you could get something that you would never see locally and that your friends would drool over. Collections were built through trades with your pals and money considerations never entered the conversation.

Kook's letter helped me recall the "fun" of collecting; the "real" reason I got into comics years ago. It's so hard to find someone with whom you can have a real conversation on the aesthetics of collecting. Locally, there are only two other collectors who have been at it as long as I have, but even they were too busy over the years to keep at it steadily. To go into a comics store nowadays and hear people talk dollars and cents and nothing else is very disheartening. I guess it's only human nature to want the highest prices, but it doesn't say too much about our hobby when the almighty dollar is put first over "fun."

That is all I wanted to say. Thank you very much for the opportunity to say it.

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INFORMATION, PLEASE (Letters seeking knowledge)



Mark James Schryver

I'm looking for some information on a movie, I think. You see, my mom sort of remembers some scenes from what might be a movie, or might be a made-for-TV movie or an episode of a show like *The Twilight Zone*. Sorry to be so vague, but I'm giving you everything that I can.

Anyway, here's what my mom remembers: A couple moves into a rural town and soon discovers that it's a very weird place. A blind old man, sitting in his rocking chair on the front porch, warns the couple about some odd ritual that the town takes part in.

[**Spoiler Warning:** Yes, there's even a spoiler warning on this, because he discusses the end of the film.] Skipping to the end of the movie (mostly 'cause my mom doesn't remember much of the middle), the couple ends up involved in the ritual, which apparently includes some sort of Satanic impregnation. By the very end of the movie, the husband, who has witnessed the ritual, is seen sitting on the front porch, blind, having had his eyes poked out (or burned out or whatever) by the locals for peeping in on their secret.

A few other possibly helpful details: The word "harvest" might be in the title; James Brolin might be in the movie (TV movie, episode, whatever); the first time this subject came up for discussion in the family was a few years ago, so the movie is probably at least five, or maybe even 10 years old.

Sorry I can't supply any more details. I hope that somebody out there can help.

[I haven't seen this for a while, but my guess is it's *Harvest Home*, based on the Tom Tryon novel and run as a TV mini-series. It was filmed near where I used to live in Mentor, Ohio, and has one of my friends (Donarita Vocca) as one of the witches. That's if it is *Harvest Home*. I'm not sure of the exact year of production, but I'd guess it was made about 15 years ago.]

Nick Lucade

I'm thinking about storing my comic-book and magazine collection inside one of those public storage units we all see dotted over our highways.

I would like this letter to stimulate some conversation over whether these non-climate-controlled units can cause damage to paper collectibles stored there from humidity, heat, or cold weather.

I plan to rent a 10 x 20' unit, put up steel shelving, and individually bag, board, and box every comic book and stack them on the shelving.

These units are made of concrete cinderblock walls, concrete floor, and corrugated steel doors and ceiling. They are not insulated or climate-controlled.

Do any collectors out there feel that the variations in temperature or humidity will cause damage to comics stored that way? Please write to CBG and share your ideas or information on this topic.

Charles B. Cockett

First, a special thank you to Mark Zacco of Riddle's Jewelry in Rapid City, S. D., for repairing a pewter figurine of the original *Starship Enterprise*. No one else had the courage to even

attempt the repairs. (An aside to those individuals thinking of purchasing any figurines from the Franklin Mint: It does not have a repair service for the products it sells. In my case, the figurine fell from its perch while being dusted, snapping the warp engine from the pylon and the pylon from the main body. Zacco's repairs are barely noticeable. Thanks again, Mark.)

While the ship was in "drydock," Mark asked the following question: "Was there ever an episode of *Classic Star Trek* where the saucer section deliberately separated from the rest of the ship?" I remember the *Next Generation*'s "Encounter at Far Point" and two books — *A Flag Full of Stars* and *Traitor Winds* — wherein the saucer separated, but I can't remember a televised episode featuring Kirk and Co. Can anyone help me with this question?

Also, on a completely unrelated topic: Does Bantam Books plan to release any new *Doc Sav-*

age novels this year?

The last one I saw was *The Forgotten Realm*, by Will Murray.

Finally, despite all the ballyhoo and hype concerning DC Comics' *Zero Hour*, I suggest fans take a look at DC Comics' *Mazing Man* #11 (November '86), written by Bob Rozakis and drawn by Stephen De Stephano. And I'll admit, that, even though I enjoyed *Zero Hour*, it did lose its impact when I rediscovered this lost gem. Thanks, Bob, for keeping it all in perspective.

[BWF: According to *The Star Trek Encyclopedia: A Reference Guide to the Future*, Captain Kirk ordered Mr. Scott to prepare for saucer separation in "The Apple," but it doesn't say if the maneuver was carried out. I don't think I've ever seen the episode, so I can't say, either.]

E. Bernice Thompson

I know this has little or nothing to do with

comics, but I'm going crazy (okay, crazier) trying to remember where the phrase, "Be afraid, be very afraid," came from.

I could swear I first heard it in a movie or movie promo and now I seem to hear it everywhere. (I almost fell over when I heard it on *Animaniacs*. The phrase has been a running joke between my sister and myself for a while now, because we can't figure out where we've heard it. I didn't realize how widespread its use, usually jokingly, had become.)

Anyway, thank you in advance to anyone who can enlighten me.

While I'm here, I'd like to ask Gray Drum, if you're out there, to drop me a letter. I know it's been a long time, and there's no excuse for waiting so long, but I've got the worst (that means no) sense of time and have lost your address somewhere between North Carolina and Arizona. Shame on me. How ya doin'?

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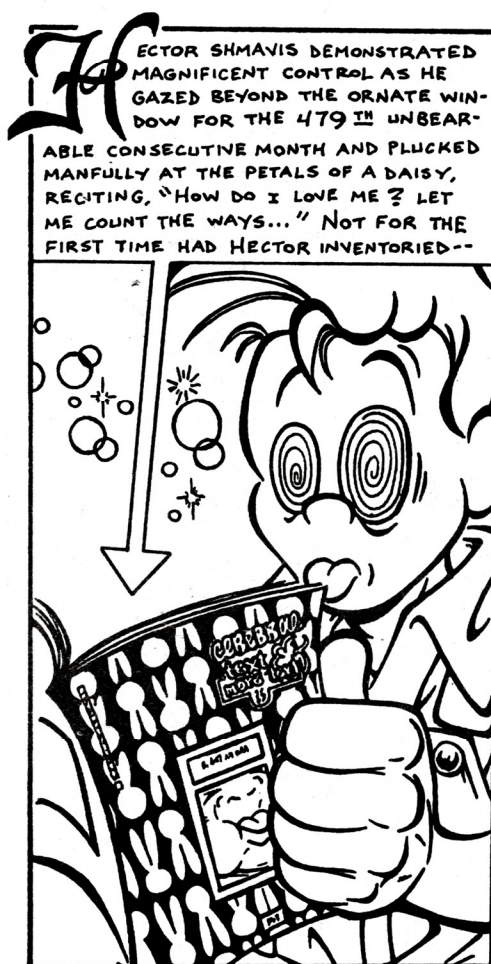
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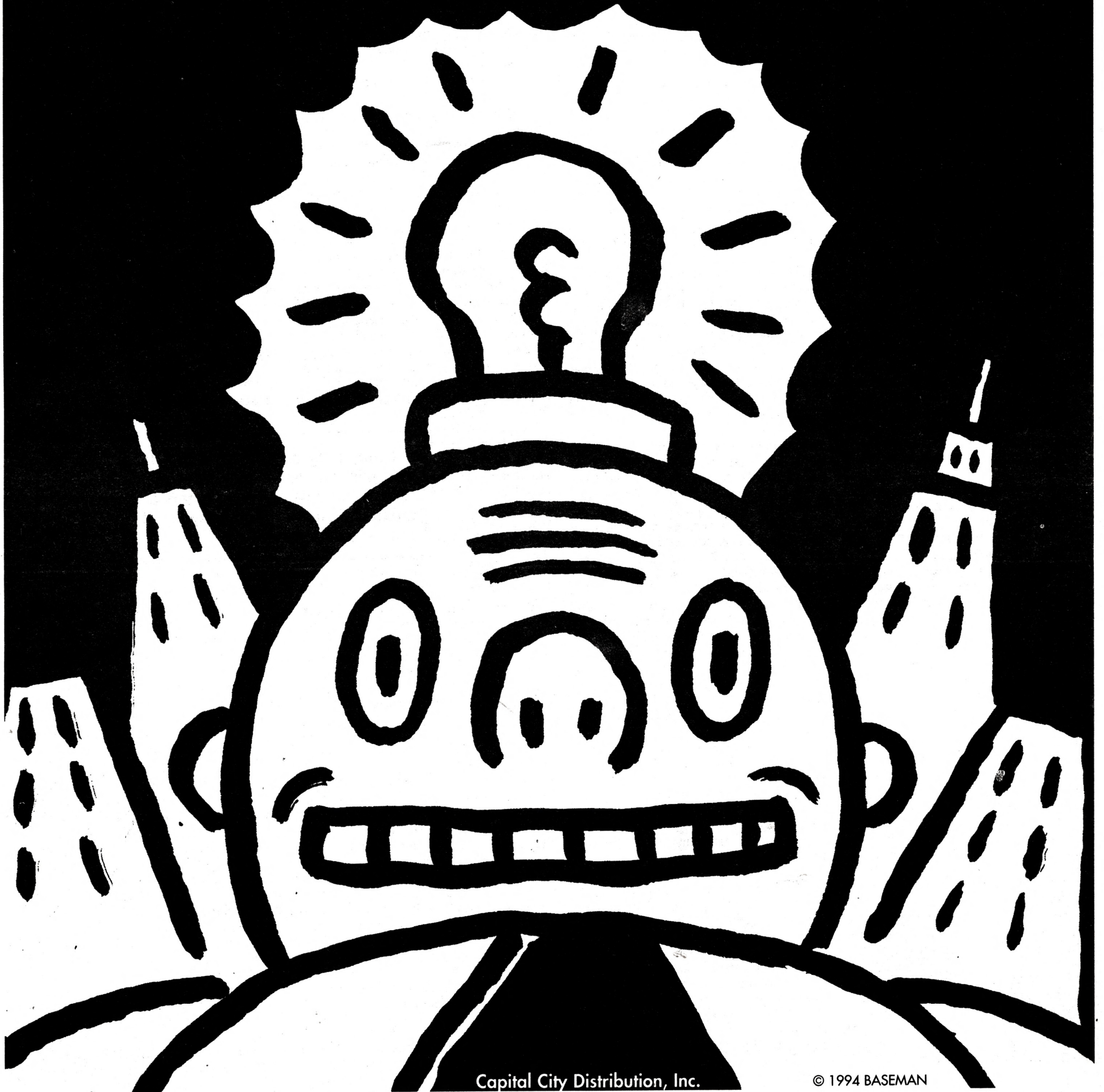


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What's The Big Idea?



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POV

POINT OF VIEW

BY Mark EVANIER



From time to time in this column, I will be take a look at what is playing on Broadway and offer my views/reviews. Some might assume this is an attempt to broaden the horizons of comic-book fans and to introduce them to a new world of entertainment. Nothing could be further from the truth.

The reason for this is so I can deduct the cost of my theater tickets from my income tax.

Twice a year (or so), your humble columnist flies to Gotham, as they say in *Variety*, for confabs with various publishers and a binge of nightly play-going. This is, in fact, being written in my New York hotel room at half-past Conan O'Brien, the very night I have returned from one of the below-named shows.

I have only musicals to critique for you this outing, not because that's all I see, but because that's all I've seen that hasn't closed. None of what follows is intended as a scholarly overview of the theatrical situation in America; not enough of you will see these shows to warrant that. But, if you're within commuting distance of New York or soon will be for a time, you might appreciate this little consumer guide. And, even if you don't, I still get to take the tickets off my taxes, so I don't really care.

Okay, that's the introductory stuff. Let's get on to the shows, in alphabetical order, no less.

★ **Beauty and the Beast** (at the Palace Theatre) takes the story and characters from the animated film, adds a few new songs and several million bucks' worth of sets and costumes, and — well, it shouldn't be any good but it's wonderful.

It shouldn't be any good, because of its pre-fabricated nature and the massive throwing-about of Disney Dollars; so often, huge expenditures of cash on a show or movie are to mask the lack of a genuine idea at the core. But, in this case, the story is so basic and so charming, and the money has been spent so wisely, that the only possible reaction is unconditional surrender. You just give up and let the show take you where it wishes. At least, I did.

The book by my friend Linda Wolverton is delightful in its simplicity, funny and touching at unexpected moments. (The "book" of a musical is the script, minus the musical parts.) She takes us into the forest with Belle, our heroine, into the castle where she meets a man transformed by an enchantment into a Beast and — aw, heck, we all know the story. But the telling is so true and so sincere that we don't mind; we even tear up a bit at the various components of its happy ending, even though we all knew they were coming.

A half-dozen (or so) songs were written for the movie by Alan Menken and the late, much-missed Howard Ashman. They are joined by an equal number written for the show by Menken and Tim Rice. The new ones, save perhaps for the Beast's plaintive Act One closer, are not quite the equal of the old ones, but the overall score is still very impressive.

The opening notes of "Be Our Guest"

were greeted by a roar of delighted recognition from an audience that knew it from the film and/or commercials. Even then, the patrons were unprepared — and thrilled — by its staging as a Vegas spectacle. It's one of several show-stoppers; even better is the lusty *Seven Brides*-style dancing that accompanies the number "Gaston."

The cast is uniformly excellent. Susan Egan and Chuck Wagner bring the necessary humanity to the title roles, but, for me, the standout performance is Burke Moses as Gaston. Whenever the inevitable revival is mounted of *Li'l Abner*, its producers would be dumbbells not to conscript Moses to play the title hillbilly. (He would also make a terrific Miles Gloriosus in the allegedly pending revival of *A Funny Thing Happened on the Way to the Forum*.)

If I have to quibble about something — and this is really reaching for a negative — it's that the role of Belle's father is probably (and ought to be) too small to warrant being played by a star — in this case, Tom Bosley. He's splendid with what little he has to do, which ain't a lot. Mr. Bosley was a major Broadway star when he did *Fiorello*; it would be nice to see him back on The Street with a role more worthy of him.

But that's the worst thing I can find to say about this show: that it has more talent than it needs. And perhaps the most impressive thing about the show is this: Just before the curtain goes up, an announcer's voice admonishes the small children not to talk during the production. This is an excellent word of advice — one that ought to be laid on most adults who attend movies and shows — but, at the Palace, it's probably unnecessary: The kids were mesmerized from the first note of the overture, right through the final curtain call. And, as impressive as it was to see the Beast undergo his transformations, it was even more remarkable and heart-warming to see all those children turn into theatergoers, right before our eyes.

As Joe Bob Briggs says, check it out.

★ **Crazy for You** (presently at the Shubert Theatre) boasts maybe the best musical score ever housed in a Broadway theater: How can you go wrong with the pick of the Gershwin catalog? The dancing is the best you'll find anywhere. The costumes and art direction are superb and the chorus girls are uncommonly sexy. (I got to go backstage and can report they look even better up close than they do on-stage, and they look great on-stage.) The cast is full of wonderful, energetic singers and dancers. Is that everything?

Almost. We haven't discussed the book, which is thinner than the steaks at Tad's down the street. The plot is a contrived, situation-comedy farce involving mistaken identities and people too stupid to recognize their loved ones when they don't mustaches.

This leaves you with two possible reactions: A wonderful evening in the theater, in spite of the silly storyline — or a show that frustrates, because it does everything

else so well and can't seem to come up with a plot that you care about. You pays your money; you takes your choice.

(Aside: If I may brag about my "date," let me mention that I took a woman who is, in my opinion, America's greatest living — and maybe all-time — comedienne. Imogene Coca is in her 80s, and I'm not the only one who loves her. I took her to the famous theater-district restaurant, Sardi's, for supper — and other diners broke into applause, as she crossed the room. When we went for a post-show walk around Times Square, some tourists cleared a path for her, while others ventured politely forward to tell her how great she was with Sid Caesar on *Your Show of Shows*. My favorite was the kid, no older than 17, who asked her if she was the old lady who croaked in *National Lampoon's Vacation* with Chevy Chase. She told him she was — and he asked her if that was her first acting job. Not quite, young man. Anyway, she loved the show, too.)

★ **Damn Yankees** (over at the Marquis Theatre) is the story of a man named Joe Boyd — a devout fan of the hapless Washington Senators, a baseball team clobbered by all, but most thoroughly by the New York Yankees. Boyd sells his soul to the Devil — well, actually, he leases his soul to the Devil, and each gets something he thinks he wants. Joe Boyd gets to become Joe Hardy — handsome and young and skilled enough in baseball to lead the Senators out of the Laughingstock League. The Devil — he calls himself Applegate — gets to charge all the Washington fans up with the ridiculous notion that their home team can take the pennant — and then (he schemes) to yank it all out from under them.

To prevent Boyd-Hardy from exercising an escape clause, Applegate calls in a temptress named Lola and — well, you've all seen the movie made from the original Broadway production, a very faithful-to-the-stage transference, by all accounts.

Yes, this is a revival (You were expecting a new musical on Broadway?), but one that infuses an old musical with genuine new life. The orchestrations are brassier, the book is considerably rewritten — mostly for the better — and the whole thing has been jazzed up with special effects and more spectacular dancing. (Someone more versed in choreography than I am — I'm the kind of dancer who trips over chalk lines — should write a piece about how movie dancing and popular dancing have made the stage dancing of yore look boring. When someone tries to mount a major revival of an old show, they usually bring in someone who knows the old routines — dancing not being the kind of art that can be effectively notated on paper — and they yawn and call in someone to add backflips and cartwheels, and that is why almost every dance number on Broadway now ends with someone hoisted on someone else's shoulders.)

How did I like it? Well, I've seen it twice at \$130 for each pair of tickets; that should tell you something.

The first time, earlier this year, Bebe Neuwirth was playing Lola — a role about as unlike her *Cheers* character, Lilith, as you could get and still stay nominally in the same gender. She was terrific, and her replacement, Charlotte d'Ambroise, is just as good. Victor Garber continues to

be more than up to scratch as Applegate. (A few other cast replacements seemed slight steps down to me, but not enough to be damaging.)

Actually, I think I enjoyed it more the second time through. The first go-round, I was sitting there inventorying the changes in the book, guessing the rationale for each, wondering how later scenes would change in light of current alterations. Director/book reviser Jack O'Brian has tied up the slightly confusing ending, made Applegate, (Satan) more the architect of his own demise, and soft-pedaled any vestige of an affair 'twixt Joe and Lola. In the old version, he had a slight fling with her, unconsummated but for their dancing together — which, in a musical, is almost *Going All the Way*. In this version, it is Joe's fidelity to his once and future spouse that saves him from the clutches of Beelzebub, and everything else is adjusted accordingly. Thus, it is Lola and Applegate, not Lola and Joe, who sing and strut to "Two Lost Souls."

(It also gives the very musical Garber a second song. In the original show, Applegate had but one, probably because Ray Walston was playing the role and he was, while otherwise wonderful, not your greatest singer. The same problem limits the singing of the character Nathan Detroit in *Guys and Dolls*, which we'll get to in the second part. The role was originated by Sam Levene — a brilliant actor but he sang about as well as I do; I'm the kind of person who is asked to just lip-sync when singing the national anthem at the ballpark. So whoever plays Nathan Detroit has very little singing to do. Which makes you wonder why they cast Frank Sinatra in the movie.)

The new *Damn Yankees* works. It all

If I may brag about my "date," let me mention that I took a woman who is, in my opinion, America's greatest living — and maybe all-time — comedienne.

works. By coincidence, about a month ago, the Motion Picture Academy had a screening of the film version with all the major surviving cast mem-

bers in attendance. Leonard Maltin smuggled me into the reception — thank you, Leonard — where I got to meet Gwen Verdon, who originated the role of Lola and who could still, at age 60-something, entice many a man to leave his wife. She was telling everyone who asked (and everyone asked) that she thought the new production was "in some ways" superior to the original, particularly in that it was written as a sexy show, and it couldn't be quite as sexy as the storyline demanded in 1956.

That is one of the things I found so refreshing. The show has been updated by imposing '80s sensibilities on a '50s setting — as differentiated from, say, *Grease*, which imposes no sensibilities of any kind on its '50s setting. O'Brian, with the blessings of the original show's creators (including director/co-author George Abbott, age 107), has added jokes from the viewpoint of today. At one point, the Washington manager — this takes place in the '50s, remember — has a line about how we can all thank God that men just play baseball for the love of the sport and they never let money get in the way of it. That was funny when I saw it earlier this year, in light of how baseball has changed since then. Seen the other night, on day 113 of the baseball strike, it was hysterical and ever more meaningful. But it wouldn't have been a joke in '56, when the

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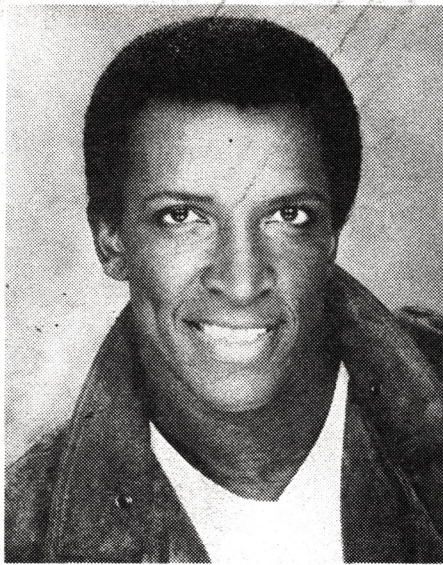
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Stephen King
 From his introduction



Dorian Harewood as War Machine/Jim Rhodes

(EPISODE GUIDE, From Page 6)

owned by Justin Hammer, and it appears Hawkeye has gone over to The Mandarin's side.

"The Origin of The Mandarin:" After winning a clash with The Mandarin and his forces in the desert, Iron Man and his team recover The Mandarin's hologrammatic diary. It reveals how The Mandarin got his rings — but also becomes the key which allows The Mandarin into Iron Man's Hall of Armor.

"The Origin of Iron Man, Part One": After checking out a disturbance at a Stark-Enterprises-owned, volcano-powered factory, Iron Man is ambushed by Fin Fang Foom and The Mandarin's forces. The injured Iron Man takes refuge in the bowels of a glacier and uses his Memory Module to keep his life support systems functioning, while his armor repairs itself.

"The Origin of Iron Man, Part Two": The Memory Module continues to replay scenes from Tony Stark's life, as both friends and foes search for him.

"Enemy Without, Enemy Within": The Mandarin's forces kidnap a fashion model and her entourage at a cove in Sardinia, where they plan to hijack The Water Strider, another of Tony Stark's inventions. Modok, however, defects to Iron Man's team.

"The Wedding of Iron Man": Tony Stark is marrying Julia Carpenter, but it might have more to do with The Mandarin than with love.

Fantastic Four

"The Origin of The Fantastic Four, Part One": The team appears on a college-scholarship telethon hosted by Dick (POV, From Page 22)

show opened.

Not that this show has great meaning: Its big message is that it ain't a good thing to sell your soul to the Devil and that, I think, most of us who don't work on *X-Men* comics already know. But, judged as a musical comedy, it is both wonderfully musical and highly comedic. And if you don't know how joyous that combination can be on one stage, you owe it to yourself to find out.

P.S. I got a bonus you won't get: I got to meet George Abbott, who was visiting one of the nights I attended, for publicity reasons. Mr. Abbott, as everyone calls him, is the great Living Legend of Broadway. He would still be, had he packed it all in at a normal retirement age, somewhere between *Pajama Game* and *A Funny Thing Happened on the Way to the Forum*. That he continued directing quality productions into his second century of life is mind-boggling.

I was introduced to him as a "young playwright," which is sorta true: I am writing a play, slowly but surely — and, next to Mr. Abbott, anyone is young. He shook my hand and even made a gracious gesture to rise from his wheelchair to greet me, as he did with



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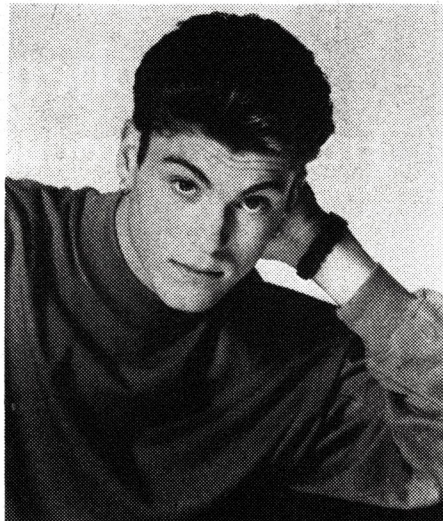
Clark and tell their origin and first encounter with The Puppet Master.

"The Origin of The Fantastic Four, Part Two": The Fantastic Four continue the story of their origin, as well as the first meeting of Ben Grimm and Alicia Masters.

"The Incursion of the Skrull": The first meeting of The Fantastic Four and The Skrull.

"Now Comes The Sub-Mariner": The Sub-Mariner vows revenge on the human race for the destruction of the sea environment. Confronting The Fantastic Four, he is fascinated by Sue and kidnaps her. The jealous Lady Dorma eggs one of Namor's underlings into attacking the surface world.

"The Silver Surfer and the Coming of Galactus, Part One": The Silver Surfer, herald of Galactus comes to Earth, and the Watcher warns The Fantastic Four that The Surfer brings the world-devourer



Brian Austin Green as The Human Torch/Johnny Storm

with him.

"The Silver Surfer and the Coming of Galactus, Part Two": Galactus is poised to feed on Earth, unless The Fantastic Four, with the help of The Silver Surfer, can stop him.

"Super Skrull": The Skrull Emperor unleashes the Super Skrull, who possesses the abilities of each member of The Fantastic Four.

"The Mask of Doom, Part One": Doctor Doom uses his Doombots to assault the Baxter Building, kidnapping Sue and forcing Reed, Ben, and Johnny to accompany him to his castle. He imprisons the three, telling them he has a mission for them in the morning. As Sue gets Doom to tell her his life story, the three plot their escape.

"The Mask of Doom, Part Two": Reed, Ben, and Johnny escape, only to find themselves in a maze beneath the castle. Manipulated by Doom, they reunite with Sue only to reach his time machine, which they must take to Ancient Greece to find the prize he seeks — The Coffin of Argos.

"The Mask of Doom, Part Three": The three get caught in the midst of an attempted Persian invasion while attempting to find The Coffin of Argos and return to the present to save Sue.

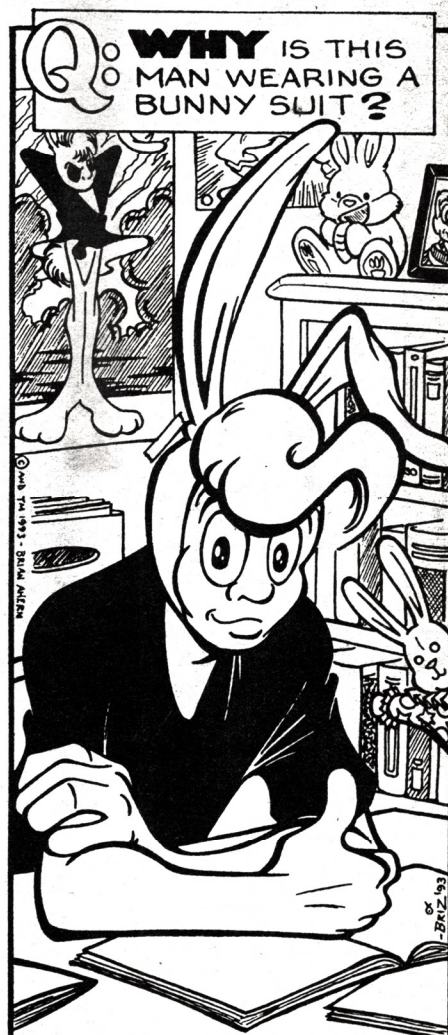
"The Return of The Silver Surfer": When it appears Galactus may have returned to consume Earth, The Fantastic Four go into space and, joined by The Silver Surfer, seek his universe-spanning sphere.

"The Mole Man": The Mole Man pulls world landmarks into his subterranean kingdom, including Rockefeller Center, where The Fantastic Four are out dancing at The Rainbow Room.

"Behold The Negative Zone": While Reed is studying The Negative Zone, a sudden tear in the dimensional fabric releases Annihilus on Earth.



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A: (CHECK APPROPRIATE BOX)

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☐ HE'S A MILITANT VEGETARIAN.

☒ I'M NOT SURE, BUT I JUST MAY FIND OUT BY READING

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For the first time since 1947, Stan Lee's *Secrets Behind the Comics* is back in print, in a leatherbound Marvel Limited edition. The black-and-white, digest-size booklet offers the industry legend's blueprint for creating comics from start to finish.

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everyone. (Of course, this was when he was a younger man than he is now; he was only 106 at the time.)

"Keep at it," he told me, "no matter how long it takes you, even if it takes 20 or 30 years."

I couldn't help myself. I said, "If it takes 30 years, will you promise to come to the opening?"

I had to repeat it three times before he heard it, but, when he did, he laughed and promised he'd be there.

Hey, you can scoff all you want. But opening night, whenever it is, I'm saving a seat for Mr. Abbott.

(Next week, Mark's jaunt down Broadway continues with reviews of *Grease*, *Guys and Dolls*, and others. And, if there's room — and he's going to make sure there's room — Mark will explain why live theater is important enough to him that he's taking up all this space discussing it.

His address hasn't changed: It's P.O. Box 480625, Los Angeles, CA 90048. His policy of not answering most of his mail hasn't changed, either.)

FRAZETTA

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Flash passes the baton in #100

By Jack Curtin
For DC Comics

From "The Return of Barry Allen" (#73-79) through *Zero Hour*, up to the current "Terminal Velocity," writer Mark Waid has twisted and turned Wally West every which way.

And he's not done yet.

Flash #100, a 48-page special edition shipping the first week in February, brings "Terminal Velocity" to its conclusion and sets the stage for "a Flash like we've never seen before," according to Editor Brian Augustyn.

Flash readers know that Wally returned from his post-*Zero Hour* journey through time a changed man, both emotionally and physically. Wally has seen the future, and it's scared him. He's learned not only of his own inevitable fate, but also of a deadly threat to Linda Park, the woman he loves. Meanwhile, as he moves closer and closer to becoming part of The Speed Force (which he, and we, now know links every super-speedster in the history of the DC Universe), he has begun metamorphosing physically into a being of pure energy every time he pushes his power to the limit.

Finally, inexorably, Wally's desperate race to save Linda and Keystone City from the machinations of Kobra will bring him to the finish line he has already envisioned. What will be, will be.

In *Flash* #99, Wally West is scheduled to meet his inescapable destiny.

The situation as *Flash* #100 unfolds: Kobra's master plan is revealed and Keystone City stands on the brink of destruction. The only one who can save the day is Flash. But there is no Flash.

The word from DC is that there will, of course, be a Flash before issue #100 is done. But who will that Flash be? Waid would only say that "this will be a dynamically different Flash."

Augustyn pointed out that *Flash* is a series with a "generational" aspect. "Being Flash is a job," the editor stressed, "and several different individuals have held that job over the years. In many ways, it's like a relay race, and, eventually, the time comes to pass the baton to the next runner."

So somebody will be Flash come February. Who are the prime candidates?

Start with Wally. Is he really, really gone? "No one," Waid said firmly, "has ever returned after being absorbed by the Speed Force — not even Barry Allen. No one."

Okay, what about Impulse, West's chosen heir apparent? West's major activity since *Zero Hour* has been trying to train the kid to take over the job. Practically speaking, however, how can Impulse be the new Flash when he is scheduled to get his own title? (See sidebar.)

Waid hedged on this, saying, "There are always ways around that kind of conflict, if you're clever enough." To be sure, this would not be the first character to star in more



Flash #98

than one title simultaneously.

Jesse Quick? Even if she was set up as a straw man — er, woman — by West to try to inspire Impulse, she might have the right stuff. Then again, she's been badly wounded in the leg. "Hey, this is comics," Waid observed. "People come back from the dead. They certainly can recover from a gunshot wound."

Jay Garrick, the original Flash? The original Green Lantern, Allan Scott, has regained his youth. Why not Jay? How about Max Mercury? He could probably do the job and he's been around so long youth doesn't appear to be an issue. Johnny Quick is still out there somewhere, right? And the folks from Blue Trinity? Red Trinity? And then there's Lady Flash, who — Waid promised a computer bulletin board inquisitor some months back — "will be returning to the book when the time is right."

Could Linda be the new Flash? Might West have found some way to pass on his power to the love of his life before being absorbed by The Speed Force?

Waid just shrugged.

While Waid was not talking about the fate of Wally and the future Flash, he was more than delighted to expound on his treatment of the character in the long and complicated story he's done leading up to this turn of events.

"My concept of Wally West as Flash is that he is one of the very few heroes in the DC universe who wakes up every morning and says to himself, 'Geez, I have a great job. I can't wait to go out there and be a super-hero today.' Wally loves being Flash. His entire personality is defined by his power. Wally is impatient; he lives to move forward and move fast. And Flash's power is one of the purest in comics. Everybody can identify with the ability to move faster than anyone else. Everybody can see the possibilities in that."

Waid said his intent from the day he took over the title was to humanize Wally, to change the character from the "womanizing cretin he was into someone I could like, someone I could write about comfortably. I wanted him to be a hero."

In Augustyn, Waid found an editor of like mind. "Since Mark came on board, we have been working toward this point," Augustyn said, "though it's only fair to mention that the process of growing Wally up began while Bill Loeb was writing the book."

"When Mark took over, we did a 'Year One' storyline to establish a tone, then built to the Barry Allen/Professor Zoom storyline to confront the whole issue of Wally's



Flash #100

COVER STORY (Flash #100)

inferiority complex. We were always aiming toward the introduction of Impulse and 'Terminal Velocity.'

"Flash has never been just about a guy who runs fast; it's about a guy who runs fast and is developing in all ways as a human being and as a hero. The story has been about the maturation of Wally West. He needed to discover who he was, to come out of the shadow of his predecessors and become *the* Flash. Until he reached that point, he wasn't ready to become a mentor. In a sense, we've been telling one long story about how Wally discovered that he was good enough to pass on what he had learned."

The key moment in all that was the Barry Allen storyline, said Waid. That epic was not, as fans expected, about Barry's return, but rather about Wally's freeing himself from the past. "One of the problems with *Flash* when I took it over was that Wally was still in the shadow of Barry Allen, and that was the first thing I wanted to deal with. 'When are you going to bring Barry back?' was the first question asked whenever we talked to fans. That had to end, and so we brought him back — in our own fashion. I guess the lesson here is: 'Be careful what you wish for.'"

"Readers have to understand that Barry is gone; he's part of The Speed Force now — and, let me say again, no one has ever returned after being absorbed by The Speed Force."

Waid used the Barry Allen storyline to reintroduce several classic DC speedsters into Wally's life, including the enigmatic Max Mercury, whose origin was finally revealed in issue #97. "I always wanted to do something with the Quality Comics character Quick-

silver, even though I knew the name had to be changed," he said. "I loved the fact that we knew nothing about him, that he had no origin, that we didn't really know the full extent of his powers his personal life — we never even saw him unmasked. He was a clean slate."

"The idea of time-shifting, of running through time, has been kicking around in my head for quite a while, so this was a chance to work it all out. I was talking to Brian, and he came up with 'Zen Master of Speed' and that was it. The whole character just came to me in a thunderclap at that moment."

Max, of course, together with Jay Garrick, has been helping Wally teach Impulse the ropes of super-herodom. Since they're already on the scene as issue #100 approaches, they certainly have to be near the top of the list of candidates to take on the Flash mantle, don't they?

"Well, they are both fast enough," agreed Waid.

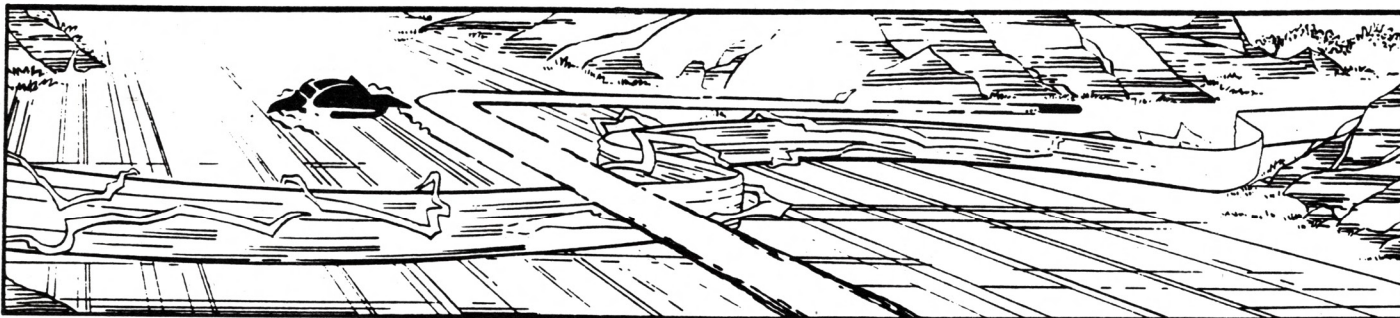
It wouldn't be fair to suddenly pull in somebody out of the blue to take over, would it?

"That certainly wouldn't be very nice," Waid said, innocently.

Who will wear the lightning? It all gets resolved in *Flash* #100, shipping February 14.

The Flash celebration also continues with a new retail poster of the ultimate Flash by Mike Weirango and José Marzan Jr. which also ships Feb. 14 and, later this year, a new addition to the line of DC statues.

Impulse spins off



By Jack Curtin
For DC Comics

Impulse, the young hero from the future who lives up to his name more often than not, has been spun off into his own monthly title written by his creator Mark Waid, with art by Humberto Ramos and Wayne Foucher. The

title will begin in late February, two weeks after *Flash* #100.

Bart Allen was originally created to play an important role in the saga of Wally West's tenure as Flash, that of an impetuous neophyte whom Wally would take under his wing and train for a career as a super-hero.

Editor Brian Augustyn said, "Once Wally had shaken off the burden of guilt and loss he felt over the death of Barry Allen and accepted himself as worthy of being Flash, the next logical step was for him to be put in the position of having to deal with the next generation, to become an example for a younger hero, just as Barry had been for him. *Flash* has always been a comic book in which older heroes help younger ones understand just what it means to have super-powers. That concept still holds, but it will be featured in the pages of Impulse's own title now."

Waid said, "After the events of 'Terminal Velocity,' Impulse doesn't want to be anywhere near Keystone City, so he and a mentor go off on their own. Bart Allen doesn't just have to learn how to be a hero, he has to be taught how to live among normal human beings, instead of just acting like this frantic Tasmanian Devil of a kid all the time. The best place for him to do that is probably where the pace of life is a little slower, where folks have learned to take it easy. So he's going off to Manchester, Ala., a thinly disguised version of Birmingham, which is where I grew up."

"Impulse is, in effect, going to relive my younger years. I see him about 15 years old, in the last year of junior high school, about the age Wally was when he first became Kid Flash. Like Wally, he'll have to come to grips with being an ordinary kid as well as a super-hero, but it might be a little more difficult for him. There are not that many innocent small towns any more like the one in which Wally grew up, and Bart will have to mature in a much more complex world than Wally ever did."

Spinning off Impulse into his own title has worked out well, said Waid. "*Flash* has always been a very positive, upbeat, hopeful sort of super-hero comic book, a bit lighter in tone than most comic books today," he said. "Things are necessarily going to take on a darker aspect in *Flash* for a while in the 'Terminal Velocity' aftermath, so *Impulse* provides us with the opportunity to carry on the lighter style that has helped make *Flash* popular. It couldn't have turned out better, if we'd planned it this way all along."



Humberto Ramos' pencils from *Impulse* #1

'Superman,' 'JLA,' 'Wonder Woman,' 'Green Arrow' reach #100 in 1995

Fifth Superman title begins in May

By Jack Curtin
For DC Comics

Several of DC's long-lived series will arrive at their centesimal issues in 1995.



Superman #100 will be a 64-page special edition in which one of his enemies figures out his secret identity, putting Ma and Pa Kent and Lois Lane in danger. There's only one solution: Clark has to go.

But, if there is no Clark Kent, what does that mean for Superman?

The story of a world without Clark will unfold in the weeks following issue #100. It all leads up to the launching of a fifth and quarterly Superman title, scheduled to ship in May.



Justice League America #100 (April): The Justice League's orbiting headquarters is transformed into an efficient residence in a 64-page special edition which features the induction of some new members and the return of an old villain with a new agenda.

The Yazz, the recently introduced alien who is the last surviving member of his race, turns The Overmaster's captured spaceship into a more habitable and comfortable gathering place in issue #100, attracting a cast of thousands and setting the stage for future storylines. Several of the multi-layered ongoing storylines in the title are resolved, while new ones are launched.

About those new members: The word is that one of the JLA's favorite guys comes

Nordling joins DC editorial staff

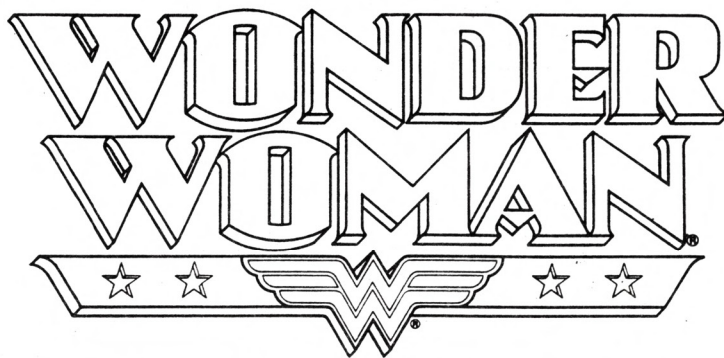
DC Comics has hired Lee Nordling as Group Editor — Creative Services. Nordling is responsible for creative efforts outside the comics themselves: new talent development programs, talent support programs, supervising specialists in the current Creative Services group, and coordinating the editorial department's creative relationships with other DC departments.

When announcing Nordling's hire, DC Executive Vice President and Publisher Paul Levitz said, "Lee has a critical role to play in continuing DC's traditionally strong role in working with our talent and maintaining high creative standards in all our efforts. This is a very exciting moment in our development, and Lee brings strong skills to a challenging position."

"I'm proud and excited to be at DC working with such a talented group of people," Nordling said. "I just wish they'd stop trying to take away my Mickey Mouse watch."

Nordling comes to DC as a writer, story editor, designer, and art director with a diverse background. He is experienced in design with an emphasis on all facets of new brand development, including books, magazines, newspapers, advertising, and logos. An experienced comic-book writer and story editor, children's book writer, copywriter, and comic-strip writer, Nordling created and wrote "Space Mickey and the Throgg Ray Wars," a Mickey Mouse adventure that appeared as a three-part serial in *Disney Adventures*. He was on staff at Disney for some time working in Creative Development/Publishing. For seven years, Nordling assembled and supervised teams of artists to produce comic books, comic strips, package art, and new character designs for Mattel Toys Inc. And for three years, he ran The *Los Angeles Times* Syndicate art department and assisted in the development of new features. He also wrote *Aladdin* for Marvel.

back into the fold and that a devilish new teammate finally signs on. Other changes are promised, as well.



Wonder Woman #100 (June): It will surprise no one to learn that the conflict between Diana and Artemis will be resolved in this 64-page special edition.

Artemis has learned that carrying the Amazonian message of peace and love to Man's World is not nearly as easy as it sounds, and Diana has discovered that she's perfectly capable of being a heroine on her own, costume or not. Now, the question of which will carry on the legacy of Wonder Woman will be answered.

There's another big question that will be resolved, as well, before this tale is done. Issue #100 will also reveal the reason Queen Hippolyta seemingly turned against her daughter and did everything in her power to preclude Diana's retaining her role as ambassador to the outside world.



Green Arrow #100 (June): Oliver settles many of the major issues in his life, as episodes leading up to #100 show him in a dramatic meeting with his oldest friend, confronting his one-time sidekick Roy Harper (Arsenal of The New Titans) and present a new chapter in his long-standing relationship with Black Canary. This whole process turns him more and more radical, with the result that his new partner, Connor Hawke, becomes increasingly disenchanted with Oliver.

The editors promised that, after the conclusion of issue #100, we'll see "a very different Green Arrow than we have ever seen before."

Thorsland returns to DC Comics

DC Comics announced the return of Dan Thorsland to the editorial staff of the DC Universe titles.

Thorsland started at DC in 1986 in the library, moving up to editorial administration. From there he became assistant editor and later associate editor on the Superman titles and editor of *Wonder Woman*.

In 1992, Thorsland moved to Portland, Ore., and worked for Dark Horse Comics as an editor, eventually editing the *Star Wars* comic books, Dark Horse's most commercially successful line.

"Dark Horse was a good place to work but, home is home," Thorsland said. "Professionally and personally, DC Comics and New York are home to me. I have a lot of respect and admiration for the company and the people who work here, and I'm thrilled I could become part of the team again. One of the highest points is that I get to work with Mike Carlin again."

DC Universe Executive Editor Mike Carlin said, "We always knew it was just a matter of time before Dan would come back to DC. It was written in the stars."

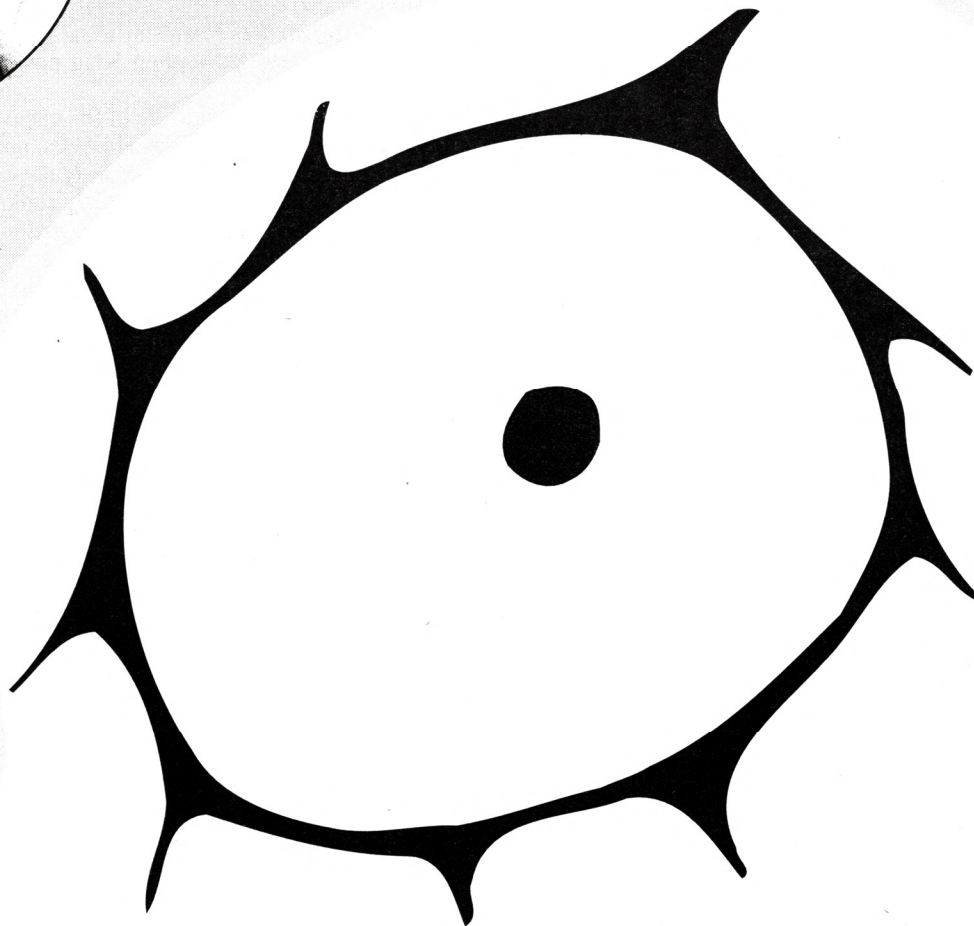
The book, *Where No Man Has Gone Before* by Robert Bly, has been retitled *The Ultimate Unauthorized Star Trek Quix Book* and has been reduced in price from \$12 to \$10.

Vertigo trading cards and collector albums are scheduled to ship from SkyBox the week of Dec. 7.

Star Trek: Generations trading cards are scheduled to ship from SkyBox Dec. 14.

Popeye cards from Card Creations are scheduled to ship the week of Dec. 19.

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TONY'S TIPS



The closer we get to Christmas, the more intimidated I become when I look at the pile of review items I haven't yet mentioned in these pages. The thought of my loyal readers being unaware of the perfect gift for their Aunt Marjorie or Cousin Beresford because I failed to inform them of its existence weighs heavily on my prone-to-anxiety-anyway nature.

So, this week and next, I'm going to do my level best to work my way through the aforementioned review pile and help you select those last-minute presents.

No, don't thank me. Looking over the year's columns to date, I figure I'm right on the line between "naughty" and "nice" on the Santa scale. These columns could tip the scales from the piece of coal I usually get to a snazzy new desk chair. Are you listening, St. Nick?

* "He wanted to draw cartoons about cats, but she had other ideas."

Gary Larson may be bringing *The Far Side* to a close at year's end, but he has finally come forward with the secret origin of his wildly inventive syndicated feature. You can find it in *The Curse of Madam "C"* (\$8.95), the latest *Far Side* collection from Andrews and McMeel. In addition to reprinting a gross or more of Larson's spectacularly lunatic cartoons, the trade paperback offers a new, full-color comics story. If you doubted Larson could sustain his mad genius beyond the usual single-panel effort, this new tale will quickly dispel such skepticism. Recommended for anyone whose sense of humor is ever so slightly twisted.

(No use denying it. You're reading this, aren't you?)

* Looking for something for younger readers? Father Tree Press has published *Elfquest Bedtime Stories* by Wendi Lee, Terry Beatty, and Gary Kato (\$19.95). The hardcover book contains five "classic fairy tales with an Elfquest twist," two of them newly written and drawn for this edition. Each of the stories is of such excellence that I would be hard-pressed to pick a favorite. The courage with which a young Cutter conquers fear in "King of the Hill" certainly pushes my well-established buttons, but the wisdom of "The Wishing Ring" also hits home. Heck, all five stories are terrific. Let's just leave it at that. Well, maybe not just at that.

At a time when the creative teams of so many mainstream comic books are chosen on the basis of everything but quality, I applaud Warp Graphics' showcasing of such exceptional and underappreciated talents as Lee, Beatty, and Kato. The scripts in *Elfquest Bedtime Stories* are expertly crafted; the art brings them to life with a sure grace that is a joy to behold. Great stuff.

Elfquest Bedtime Stories would be a terrific gift for younger readers. Like you and me.

* Moving from the worlds of wonderment to the shadowy realms of censorship and deception, I direct your attention to *Gauntlet*, the twice-yearly journal which devotes itself to "exploring the limits of free expression." The eighth and current issue looks at cults, but from the perspective of how the media itself has covered them. The 15 articles on the topic make for reading that's fascinating and more than a little frightening.

Somewhat closer to our comicdom home, Scott Cunningham writes of the "gestapo tactics used against artist Mike Diana" in Florida and where that battle stood as of July. Diana is the artist of a frankly nasty little comic book called *Boiled Angel*. Although his circulation never went much beyond 300 copies, two of those copies were purchased through the mails by a local Pinellas County Police officer. Subsequently, Diana was arrested, charged, and convicted of three counts of publishing obscene material. He was imprisoned for four days — no bail was allowed — to await sentencing.

As a result of his conviction, which is being appealed, Diana has become, in truth, a political prisoner. His sentence of three years' probation carries with it such odious conditions, it demands overturning.

Diana was fined \$3000, to be paid in monthly installments of \$100. He must perform eight hours of community service per week for three years, adding up to 1,284 hours. (He pays \$6 in worker's insurance for each of those eight hours a week.) He must work a full-time job, as well, bringing his court-mandated work week to 48 hours. He has to undergo psychological counseling. At his own expense, Diana must take a course in journalistic ethics. There's more.

Diana must stay away from minors, though no charges involving children were ever at issue. As Diana's full-time job is at his father's convenience store and he must wait on customers of all ages, he must remain behind the counter and speak only when he is spoken to or violate his probation. And there's more.

Diana is prohibited from drawing anything considered obscene, even for his personal use. His probation officer can, at any time and without prior announcement, enter and search Diana's apartment for such "contraband." In effect, Florida has made it illegal for Diana to draw what he wants to draw.

Do I find Mike Diana's art distasteful? Certainly. But, you know, if we don't defend his right to make it, we travel that much closer to the day when the courts tell Jeff Smith and Frank Miller and even Will Eisner that they can't make their art, either.

Merry Christmas, George Orwell.

This current issue of *Gauntlet* is available for \$9.95 plus \$2 postage and handling. A one-year subscription (#9 and #10) is \$18 plus \$4 postage and handling. As in past columns, I exhort all of you to support this vital magazine. Make out and send your checks to: *Gauntlet*, Dept. SUB94B, 309 Powell Rd., Springfield, PA 19064. The more you know, the stronger you are.

* On a less strident note, *The Harveyville Fun Times* #17 (\$3.50) is the latest issue of the Harvey Comics fanzine published by Mark and Amy Arnold. It features tributes to the late Alfred and Vicki Harvey, as well as articles and news on the comics characters they helped bring to life. Especially noteworthy among the contents is "Richville Ruminations," a regular column by Chris Barat. I'm not an avid Harvey Comics fan, but I get a kick out of this zine. You can order four issues for \$10 (or eight issues for \$19) by sending your check to: Mark Arnold, 1465 La Playa, #105, San Francisco, CA 94122. I recommend you do so.

* Mike Mignola's *Hellboy: Seed of Destruction* (\$17.95) may seem a little out-of-place for a Christmas gift, but I seem to recall a certain Christmas tale by Charles Dickens that features a ghost or three. The Dark Horse Comics softcover collects the first *Hellboy* series (with scripts by John Byrne) with an introduction by Robert Bloch, two short stories (also scripted by Byrne), and some spooky special features. All in all, it's a nice, thick terror trove and an ideal present for, say, that loved one who has already finished the newest Stephen King novel. Available at fine comic-book shops everywhere.

* *Hogan's Alley* is a new magazine of the cartoon arts by some of our most respected historians: Richard Marschall, Tom Heintjes, and Sarah Logan Gregory. At \$5.95 for 144 pages, this first issue is a genuine bargain with entertaining and informative features on comics greats like Charles Schulz, Frank King, Jack Kirby, Lynn Johnston, and others. It really sets a new standard for magazines on the comics field, and I can't wait to see the next issue and the one after that and — you get the idea. Those same fine comic-book shops I mentioned a paragraph ago should be carrying *Hogan's Alley* on a regular basis. If they aren't (which could mean they weren't so fine, after all), you can get a four-ish subscription to *Hogan's Alley* by sending an \$18.95 check or money order to: *Hogan's Alley*, P.O. Box 47684, Atlanta, GA 30362. Do it!

* James Robinson is one of comicdom's finest writers. His work is exciting, thoughtful, and varied. To put it another way, he is one of the increasingly few writers whose name in the credits will guarantee my purchases of a comic book or graphic album, and rarely have I been disappointed with the acquisition.

(Cut to James Robinson wondering about that "rarely" comment: just the thing to drive a writer nuts.)

Illegal Alien by Robinson and Phil Elliott (\$9.95) comes to us from Kitchen Sink Press, known for publishing graphic albums of indisputable quality. Like this one: the story of a being from another planet who finds a purpose to his existence in the body of a dead gangster. It's also a story of family and fulfillment that fits in perfectly with the holiday season. One reviewer called it "a little masterpiece" and I second his appraisal. Don't miss out on this gem of a graphic album.

(No, James, it wasn't *WildC.A.T.S.* #15. I thought that issue was terrific fun. You've got to put this out of your mind and get on with your life. Happy holidays.)

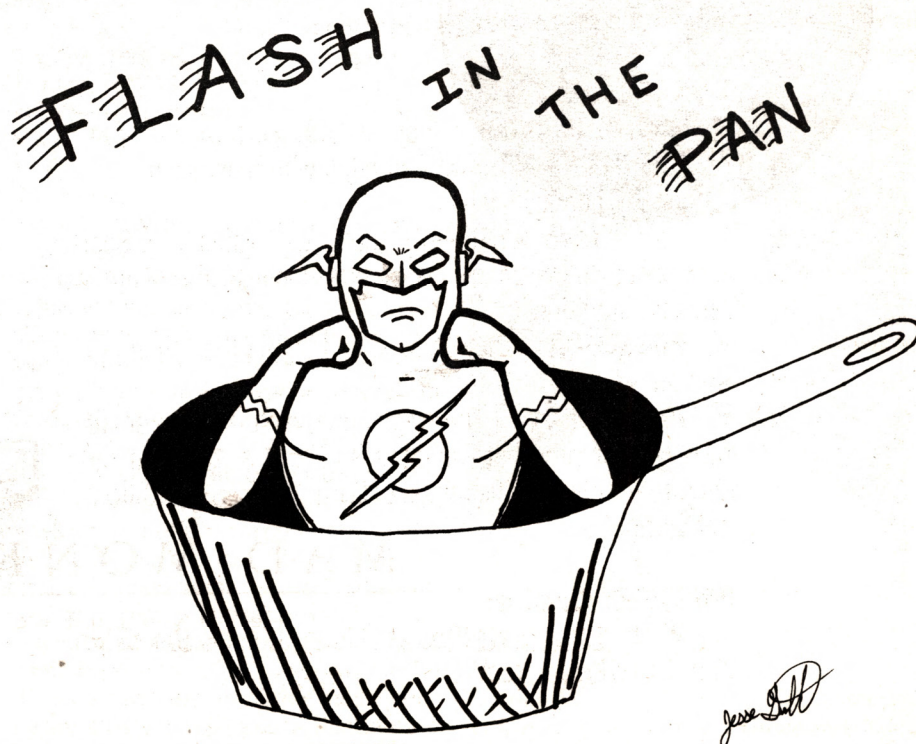
According to *Forbes* magazine, Marvel Comics owner Ronald Owen Perelman is the sixth richest person in the United States. *Forbes* estimates his net worth at \$4.5 billion.

So what does that have to do with this week's Christmas-based review column? Well, nothing, I suppose. Except —

I was just thinking about that lucky Marvel staffer who draws Perelman's name in the office gift exchange.

Oh, mama!

(Tony Isabella will be hibernating most of December, but feel free to write him at: *Tony's Tips*, P.O. Box 1502, Medina, OH 44258. He can't promise a response to every letter, but, if you send along a self-addressed and stamped envelope, he'll send you some clutter from the actual desk at which he writes such notable contributions to the arts as *Black Lightning* and this very column. He wants to get a jump on his spring cleaning, don't you know?)



The Shadows Know!



Don't miss the December issue:

he shadows come alive as Harris and Image bring together two of the night's most powerful protectors on the cover of the next **PREVIEWS** in the long-awaited **Vampirella/Shadowhawk** crossover, just in time for Harris' **Vampirella Month**, which includes a three-page feature article and a promo sheet of **Vampirella Trading Cards** from Topps! Meanwhile, watch your back (cover) for Dark Horse's manic, mayhem-making marauder as they launch **The Mask** into a new monthly anthology series, with a **four-page creator interview** inside!

Plus:

- ▼ **Bad Girls**—Take a look at Lady Death, Shi, Razor, and other ladies with an edge who have been conquering comics lately!
- ▼ **The Flash #100**—DC commemorates the Scarlet Speedster's long run with a pivotal finalé to the "Terminal Velocity" storyline!
- ▼ **POGMANIA**—They're back, and bigger than ever! Find out why!
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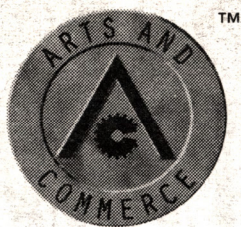
- ▼ **FPG Focus On...**—Friedlander Publishing's monthly art gallery!
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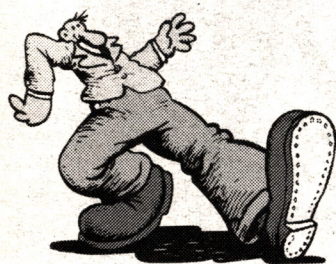
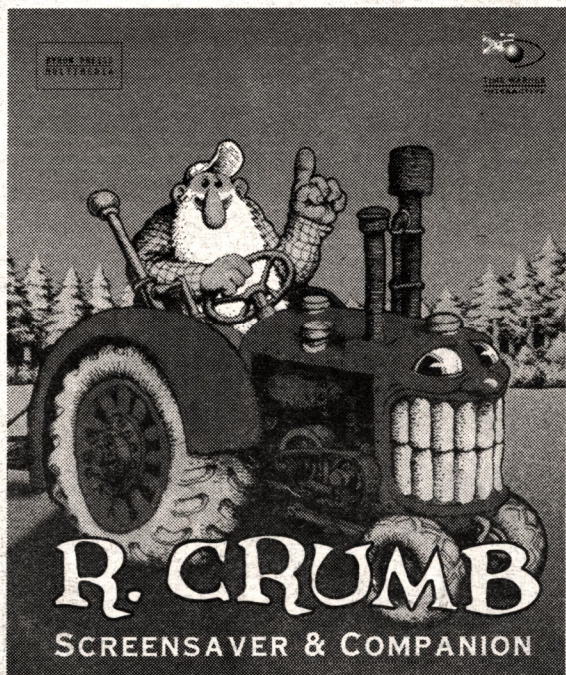
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THE LAW is a ASS

By Bob Ingersoll



WHITING

This column's title comes from Charles Dickens' *Oliver Twist*, in which Mr. Bumble, a vulgar, common, and ungrammatical man, told that he was liable for the actions of his wife (because English law at that time presumed that a man was responsible for the acts of his wife), responded: "If the law supposes that ... the law is a ass — a idiot ... The law is a bachelor." An ass is a donkey.

The author of this column can be reached at P.O. Box 24314, Lyndhurst, Ohio 44124.

Imagine — hey, it was good enough for John Lennon — that at the tender age of 8, you witnessed the brutal murder of your parents, gunned down before your very eyes.

What do you do? What do you do? (No, you don't call Karl Malden. Replacing those stolen Travelers Checks would be the least of your worries.) Let's pretend, also, that you're incredibly, fantastically, umpticabilliony rich and you really, really loved your parents. Now what do you do?

You might dedicate your life to honoring their memory.

And how do you do that? Why, by becoming a thief, of course.

No, I'm not talking about some "Elseworlds" story in which Bruce Wayne is so traumatized by his parents' death that he turns to a life of crime. I'm talking about the real Batman — well, the one appearing in *Batman*, *Detective*, and *Batman: Shadow of the Bat*, who isn't really the real Batman. (The real Batman, for those of you who remember him and would like to find him again, appears in *The Batman Adventures*, unquestionably the best Batman comic book on the market today.) The Batman I'm talking about is the one who's in the post-*Zero Hour* continuity, the one firmly rooted in the DC universe as it exists this month.

We all know Bruce decided to honor his parents' memory by becoming a champion of justice so no other innocent would suffer as he had and because — what the hell — it filled up a Saturday night and beat having to wait in line for Planet Hollywood. Problem was Bruce needed to fund and equip Batman.

Funding Batman was no problem. Bruce's parents owned a large tract of land that was now the center of Gotham City's commercial district. That alone brought enough money to equip a war in the Middle East, let alone a war on crime. But the Waynes' income was also supplemented by their earnings in WayneCorp, a multi-national conglomerate that could probably have purchased Time Warner, RJR Nabisco, and Standard Oil out of petty cash and still have enough left to stand off whatever barbarians were waiting at their gate. The Waynes weren't old money; they predated old money. So Bruce had money enough to fund his life as Batman. Equipping said life, however, was another matter.

You don't exactly walk into your local Lincoln Mercury dealership and ask for a two-door that's bullet- and bomb-proof, can do zero to 600 in 4.2 seconds, and can stop on a dime and give you change back — let alone one with huge, scalloped rear fins and this really cool art deco bat head where the hood ornament should be.

Well, you *can*, but there will be problems. They'll still just show you the Villager mini-van anyway and they'll probably wonder what you want it for.

In other words, Bruce needed to equip himself with his Batmobile, his Batplane, his Batboat, his Batcycle, his Batcopter, his Batglider, his Batcomputers (Krays, of course), and his Bat-junior-detective-kit on the QT. And Bruce had to find someone who, without knowing what they were doing, could build this stuff for him. After all, it's not like Heath makes a build-it-yourself kit for a stealth bomber.

Fortunately for Bruce, WayneTech — the multi-national conglomerate that WayneCorp had become — was in the defense contracting business. It built prototype and combat-ready cars and copters and gliders and planes and computers and the like designed for use in wars or rush hour in LA: high-tech, utilitarian stuff that was perfect for Bruce's needs as The Batman.

Unfortunately, Bruce couldn't go to WayneTech and say, "I need this stuff to become Batman," not without compromising his secret identity at least a little. So what Bruce did, in *Detective* #0, was order WayneTech to get out of defense work and warehouse the prototypes as curiosities. Then Bruce ordered all the military prototypes transferred to a compound down south somewhere, after which he and Alfred, disguised as the local Allied Van Lines men, picked up the equipment.

But they didn't take it to the compound down south. They took it to the Batcave, where Bruce modified it into working Batparaphernalia. Although Alfred complained that he felt like a thief, Bruce justified his actions by pointing out, "We're only stealing what belongs to me." In that, Bruce was right and wrong: right that he was stealing; wrong that he was only stealing from himself.

WayneTech grew out of WayneCorp, remember? WayneCorp was a corporation. The fact that it was called "Corp" was a real big clue. WayneTech is also a corporation. I know this without even having to check the incorporation filings with the Secretary of State, because it would be suicidal for it not to be one.

A corporation, you see, is a legal person — a fictitious person, to be sure, but a legal person, nonetheless. It has its own legal identity, pays its own taxes, and, best of all, is responsible for its own liabilities. That's how I know WayneTech is a corporation. When a corporation incurs a liability, it is responsible for paying off said liability. Neither the Board of Directors nor the owners of the corporation are personally liable for any debts of the corporation. Only a fool would have a multi-national conglomerate like WayneTech which creates hundreds of millions — if not billions — of dollars in taxes, payrolls and parking tickets each year and not incorporate so as to protect himself from personal liability. Bruce may be many things, but he is not a fool. (Hey, I know the Azrael thing is hard to ignore, *vis-à-vis* Bruce's potential status as fool, but Bruce was really, really tired when he gave Azrael the Batmantle, so let's cut him some slack, OK?)

But what does WayneTech's being a corporation have to do with whether or not Bruce stole from himself? Well, corporations may be legal entities, but they are fictitious legal entities. Corporate assets are in the corporate asset pool. Yes, the owners are the people who own the stock that was used to capitalize the corporation.

So the shareholders of WayneTech own all of WayneTech's corporate assets, including the military prototypes that Bruce appropriated. By taking those assets and converting them to personal use, Bruce deprived the rightful owners of those assets so that he could use them himself. That's stealing. It's really no different from my taking your car so that I can use it myself. It's theft — whether we're talking about a '75 Pinto or a concept car with huge, scalloped fins on the rear and this really cool art deco bat head where the hood ornament should be.

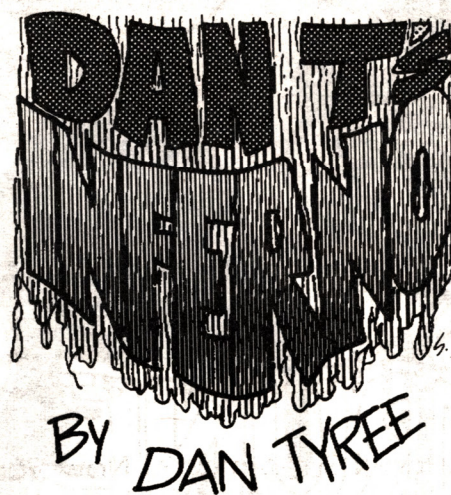
There is only one way Bruce would not have been guilty of corporate theft, when he took WayneTech assets — and that's if he owned all the WayneTech stock. And I mean all of it, as in 100%. As in lock, stock, and — since we're talking about The Batman here — barrel chest.

As sole owner of the WayneTech stock, Bruce would also be sole owner of its assets and could do whatever he wanted to do with them. But if there is even one other WayneTech shareholder, then Bruce didn't own the assets outright, and his appropriation of them deprived the other shareholders of their property.

Guess what? Bruce doesn't own all the stock in WayneTech. He couldn't. WayneTech is simply too large, too wide-spread and too multi-national for any one man to have enough money to own all its stock. He couldn't afford to buy all the shares that would be in existence. In addition, past Batman stories have talked about other shareholders, including Lucius Fox, who has stock options in WayneTech he received as part of his salary.

So Bruce doesn't own all of WayneTech's stock and committed corporate theft, when he took the prototypes. Which must, if you think about it, make for a frustrating life. According to *Batman* #0, Batman's goal is the "elimination of crime in Gotham." Must be tough to realize that every time you take your stolen Batmobile out on patrol, you're committing yet another crime that, eventually, you'll have to eliminate.

[Bob Ingersoll (P.O. Box 24314, Lyndhurst, OH 44124), comic-book reader, lawyer and CBG's legal analyst, doesn't want any of his readers to fear that he was actually wishing Batman's fate on them with that first paragraph. He did say, "Imagine," after all. It was all pretend. Having your parents killed before your eyes isn't a fate he'd wish on his worst enemy. After all, why should the sins of the son be visited on the parents? He'd rather visit that sinning son, preferably during regular prison visiting hours: 4 to 8 every Wednesday and Friday and all day Saturday.]



Veteran cartoonist Colin Codger, creator of *Wisecracking One-Year-Olds* and current artist of *Our Friend the Nuclear Waste Dump*: "Don't expect any of them there super-heroes on this list. They've always been too far-fetched for me."

Ben Aweigh, the creator who obviously hasn't read a comic book in 20 years: "... #7, the one where The Watcher breaks his vow ... #8, the one where Spidey throws in the towel ... #9, the one where The Thing reverts to Ben Grimm ..."

Gilbert Gildalily, overachiever: "Sorry I'm three minutes late, but I whipped up 50 pages of backstory as to why I'm on the island."

Z. Rox, founder of Boundless Originality Comics: "Um, I can't think of 10 on my own, but I could do a parody of Gilbert's list and call it 'Dilbert's Cyst' and ..."

Noah Respekt, king of the revamps: "I've already got the list. It just happens to correspond with my list of '10 Stories I've Just Rendered Apocryphal.'"

M. T. Kalories, super-hot artist/writer: "A list? You mean like with words and everything? Whooooooaa, dude — what a concept!"

G. Ratuitous, creator of *The Homophobic Adventures of Captain Misogyny and His Decapitating Boy Partner Jesus Christ*: "Oh, no, really, I couldn't possibly narrow it down to 10 — I wouldn't want to offend anyone!"

(Sympathy cards and column ideas may be sent to: Dan Tyree, 1801 Snake Creek Rd., Belfast, TN 37019.)

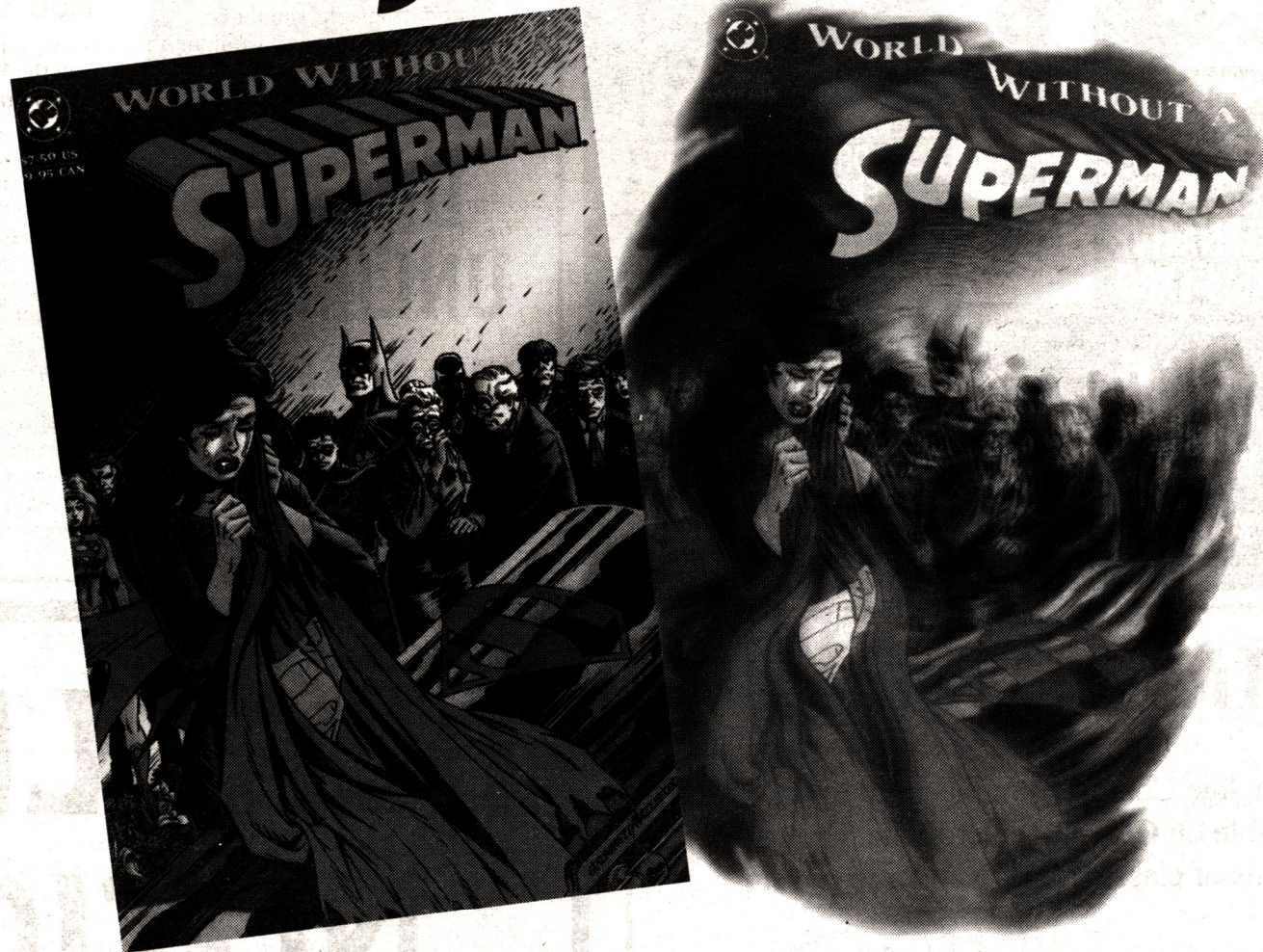
Maggie makes it look so easy!

She can solicit "10 Favorite Comics Stories" lists and get great material. But when I ask various pros for "The 10 Comics You Would Want, if You Were Stranded on a Deserted Island," I get stuff like this:

Norville Novice, overnight superstar: "Oh, joy! Oh, rapture! I've dreamed of the honor of being asked something like this ever since third grade! — How much does it pay?"

Elmer J. Magnate, millionaire fan favorite: "Well, I got halfway through the list and then I started working on my grocery list, but then ideas just bubbled up for my things-to-do-today list and my Christmas wish list, so I'm sure my loyal fans will ..."

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Movie notes roundup

By Jim Neal

★**Mel Gibson** may add a third series to his movie career.

A sequel is planned to his successful *Maverick* western that opened this summer. In that one, he co-starred with **Jodie Foster** and **James Garner**. Garner had been the star of the popular *Maverick* series on TV in the late 1950s and early '60s.

Gibson's previous movie series were *Lethal Weapon I, II, and III* and the Australian-made *Mad Max* trilogy (*Mad Max*, *The Road Warrior*, and *Mad Max beyond Thunderdome*). Both series were enormously popular in the United States.

But *Maverick* won't be the only subject of a follow-up movie. At least three more are planned in Hollywood's Sequel City, with many movies on tap from more TV shows along Remake Row.

★The other sequels are for *Dennis the Menace* (which also opened last year and starred **Walter Matthau** as grumpy Mr. Wilson) and *The Fugitive* (the headline-grabbing suspense film that starred **Harrison Ford**).

Dennis was based on **Hank Ketcham's** daily single-panel newspaper cartoon and Sunday color comic strip; a late 1950s-early '60s TV series starred **Jay North** in the title role. *The Fugitive* was based on a popular suspense series that ran on TV between 1963 and 1967 and starred the late **David Janssen**.

★Three other comics-related films, including *Demon Knight* and *Dead Calm*, are to be released under the overall title of *Tales from the Crypt*. The title of the third movie has not been announced.

Tales from the Crypt is from a TV network anthology of horror programs based on the EC comic book. An earlier movie under the *Tales from the Crypt* title was released in the United Kingdom in 1972 and starred **Sir Ralph Richardson**, **Peter Cushing**, and **Joan Collins**. It consisted of five short horror movies strung together.

★**Barney the dinosaur**, **Jonny Quest**, and *The Mighty Morphin Power Rangers* aren't exactly comic-book creations but they all either are or were popular TV shows and will become big-screen movies.

Barney: The Movie is to be produced by Warner Bros.

The Mighty Morphin Power Rangers may be the first of a series. Fox plans to release this film close to Easter 1995.

Jonny Quest started as a Saturday-morning animated TV show and then spent a season as a prime-time series. The animated show — comics artist **Doug**

Willey, who died last month, was the creator, designer, director, and producer — ran in the middle '60s on TV.

A feature film is planned for release, perhaps in 1995. An earlier, full-length animated movie was made for TV in 1993.

★TV's *Mystery!* fans will look forward either with anticipation or revulsion to a theatrical movie based on the *Prime Suspect* shows. "How could they do that?" may be the reaction to the fact that the TV series' star, **Helen Mirren**, was passed over to play the central character, Scotland Yard Detective Inspector Jane Tennison.

★*Madeline* is a movie that will be made from another animated TV series aimed at kids; that series, in turn, was based on the **Ludwig Bemelmans** series of children's books. Tri-Star will produce the movie from a script by **Marsha Norman**, who won a Pulitzer Prize for her drama 'night, Mother.

★And four more films are planned from that TV series catch-all category, the "situation comedy." These are *The Brady Bunch Movie*, *Father Knows Best*, *Green Acres*, and *Gilligan's Island*.

The Brady Bunch, starring **Robert Reed**, **Florence Henderson**, and **Ann B. Davis**, ran from September 1969 through August 1974 and was a predictable comedy about a family with a passel of well-scrubbed kids. The new Paramount movie is to be directed by **Betty Thomas**, who played Officer Lucy Bates on *Hill Street Blues*.

Father Knows Best was a show — mostly a comedy — about a much smaller family. Stars were **Robert Young**, **Jane Wyatt**, **Elinor Donahue**, **Billy Gray**, and **Lauren Chapin**. This show ran from Oct. 3, 1954, to April 5, 1963. The script for the movie version is being written for Universal by Pulitzer Prize-winning novelist **Larry McMurtry** and his writing partner **Diana Ossana**.

Green Acres presented **Eddie Albert** and **Eva Gabor** as a city-bred couple trying to live on a rural farm — a cruddy, run-down rural farm. Production will start when a script is completed by comedian **Rita Rudner** and her husband, **Martin Bergman**.

Gilligan's Island, which ran for 98 episodes on television in the middle 1960s, is heading for the big screen.

The stars back then were **Bob Denver** in the title role and **Alan Hale Jr.** as Jonas Grumby, skipper of the shipwrecked fishing boat. The *Hollywood Reporter* says that

two *Saturday Night Live* performers are being considered to star in the movie version. That would mean **Adam Sandler** as **Gilligan** and **Chris Farley** as **Grumby**.

Incidentally, Gilligan never seemed to have a first name in the series. If one was ever needed, however, Denver and the production staff had decided that it would be "Willy."

★The 1947 crime drama *Kiss of Death* also is being remade. Stars include **Nicolas Cage**, **David Caruso**, and **Helen Hunt**. In the original, the stars were **Victor Mature**, **Brian Donlevy**, and **Karl Malden**, but the film is remembered mostly as the movie debut of **Richard Widmark**. Widmark played a sadistic type who giggled madly as he pushed an elderly woman in a wheelchair down a flight of stairs.

★Chubby-cheeked stage and movie comedian **Benny Baker** died Sept. 20 at the Motion Picture and Television Fund Hospital in Woodland Hills, Calif.

Cause of death for the 87-year-old performer was not given.

Baker, whose baby face and slapstick humor were as much of a trademark for him as his plump cheeks, spent the 1920s in vaudeville and burlesque. In movies, the former truck driver made a career of playing bellboys, bank clerks, and Western Union messengers.

He acted in 75 films, including many for comedy producer Hal Roach.

Baker's movie credits include *The Hell Cat*, *Belle of the Nineties*, *The Big Broadcast of 1936*, and in later years *Papa's Delicate Condition* and *Paint Your Wagon*.

On stage, his last appearance was in a Broadway revival of *No, No, Nannette* in 1971. It starred **Ruby Keeler**.

Baker is survived by his wife, Edith, a daughter, and two grandchildren.

★Almost a year and a half after filing for bankruptcy in Ireland, animators **Don Bluth** and **Gary Goldman** signed a long-term contract with 20th Century Fox's new Family Films Division.

Hollywood Reporter said that Fox has committed more than \$100 million to the new animation production company. It's the first such agreement for Fox Family Films.

Bluth and Goldman are winding up production on an animated feature to be called *The Pebble and the Penguin* — originally scheduled for 1993 release before the bankruptcy action. The Bluth film *Hans Christian Andersen's Thumbelina* was released earlier this year, and *A Troll in Central Park* is coming up.

Don Bluth Productions began releasing films created by former Disney animators in 1982. Previous movies produced by Bluth and Goldman include *All Dogs Go to Heaven*, *An American Tail*, *An American Tail II: Fievel Goes West*, and *Rock-A-Doodle*. *The Land Before Time* and *The Secret of NIMH* also were Bluth-Goldman films.

"I've seen all their movies," said Fox Studios President **Bill Mechanic**. "I think they're classically trained animators and they're at the forefront of that business."

He said Fox hopes to put out one animated feature a year.

Bluth and Goldman became a team in the early 1970s, when they both worked on a pair of Disney films — *The Rescuers*, an all-animated movie, and *Pete's Dragon*, a film which combined animation and live action.

The two formed their own company in 1979.

★When comic-strip character Little Orphan Annie makes it back to the screen again, look for a familiar figure as her adopted father. Maybe.

Annie and the Castle of Terror, a non-musical suspense story featuring the orphan, her dog Sandy, and the resourceful father-figure Daddy Warbucks, may get into production in 1995.

And **Patrick Stewart**, who is currently best known as Capt. Jean-Luc Picard on *Star Trek: The Next Generation* and in the newly released *Generations*, may turn in his spaceship uniform for Oliver Warbucks' impeccable suit and tie.

Originally *Annie and the Castle of Terror* was talked about for production in 1992, say Tribune Media Services Hollywood columnists **Marilyn Beck** and **Stacy Jenel Smith**. But Columbia Pictures temporarily dropped the project. Now, however, it appears that the movie is a possibility again.

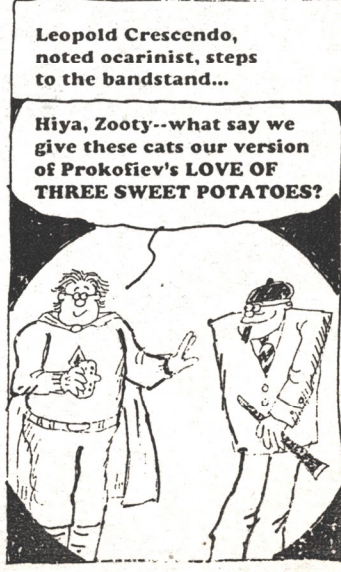
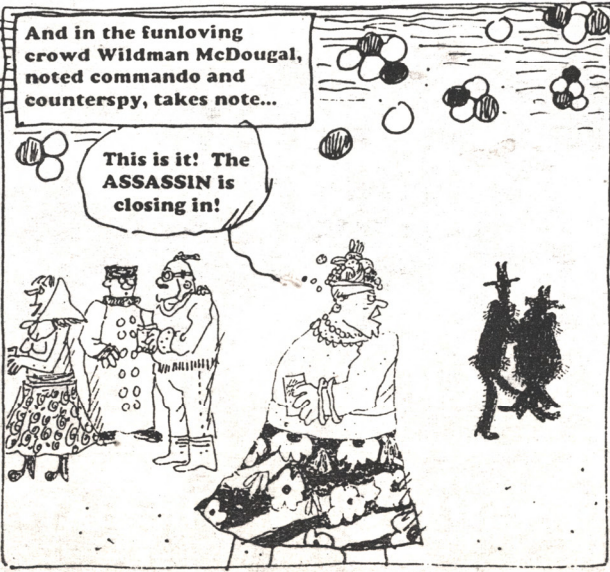
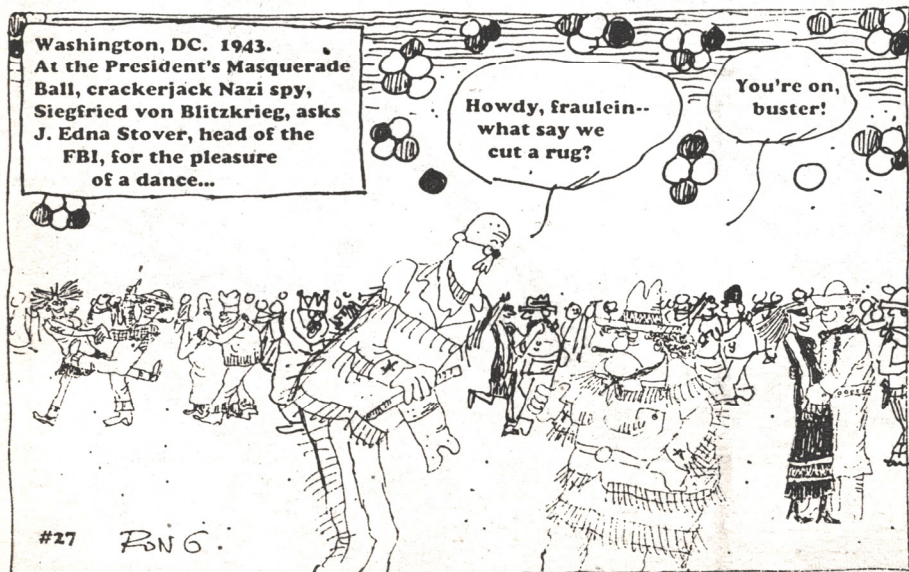
★**Margot Kidder**, who played Lois Lane in the Superman movies of the 1970s and '80s, is now a writer as well as an actress. Columnists Beck and Smith report that she's sold her first book to publishers Simon & Schuster — based on just a couple of chapters.

The novel is called *Calamity*, and Kidder describes it as "a very humorous look at movies, psychiatrists, and life... based on when I came to Hollywood at 18 and they had the old studio system."

★**Mel Gibson** will direct and act in *Brave Heart*, based on the life of Scottish patriot Sir William Wallace.

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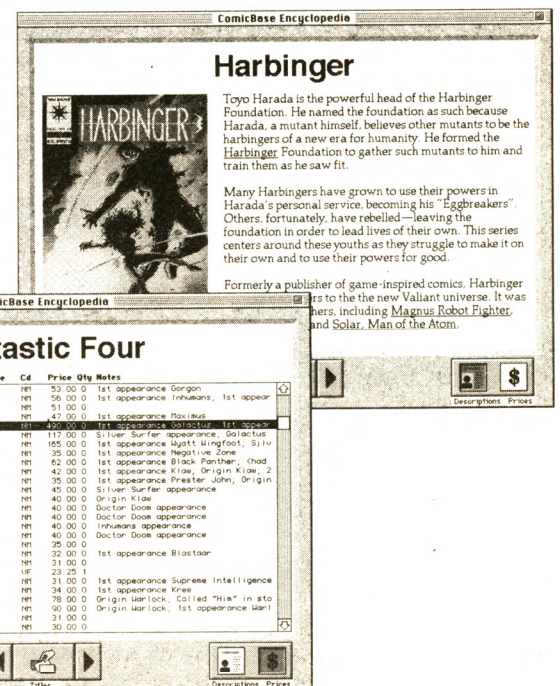
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DS9 comics spotlight the Maquis

By Tom Mason
For Malibu Comics

Federation renegades are disrupting the peace at the edge of the Federation/Cardassian border, and Dr. Julian Bashir finds himself trapped between the Federation and the Maquis in Malibu Comics' new three-issue mini-series *Star Trek: Deep Space Nine: The Maquis*.

Written by Mark Altman and illustrated by Rob Davis and Terry Pallot, the mini-series reunites the creative team of last summer's *Star Trek: Deep Space Nine: Hearts & Minds* mini-series. *Star Trek: Deep Space Nine* Editor Mark Paniccia described the Maquis as inhabitants of former Federation worlds that are now under Cardassian rule and are considered outlaws by both the Federation and the Cardassian Empire.

The first issue of the monthly comic book series is scheduled to ship with both an illustrated cover and a photo cover February 1995.

On television, The Maquis appeared in the penultimate episode of *Star Trek: The Next Generation* called "Pre-emptive Strike" and the *Star Trek: Deep Space Nine* second-season two-parter "The Maquis." They also appeared in the *Star Trek: Deep Space Nine* third-season episode "The Defiant." This new mini-series also serves as a bridge between *Star Trek: Deep Space Nine* and the new *Star Trek: Voyager* television series. The Maquis figure prominently in both shows, Paniccia said.

STAR TREK DEEP SPACE NINE® THE MAQUIS

Comics crew signs on to 'DS9: The Maquis'

Mark Altman (Writer)

Mark Altman lives in Beverly Hills. Some of his recent projects for Malibu Comics include *Star Trek: Deep Space Nine: Hearts & Minds* and *Star Trek: Deep Space Nine*.

Star Trek: Deep Space Nine Editor Mark Paniccia said Altman "brings a wealth of background knowledge and characterization to each of his *Star Trek* stories. He knows the crew inside and out."

Altman commented, "The eclectic collection of crew members promises some extremely dynamic interpersonal relationships which will no doubt prove quite rewarding in the years to come."

Rob Davis (Penciller)

Rob Davis lives in Hallsville, Mo. He has the distinction of being one of the few comic-book artists to have worked on all three *Star Trek* titles: *Star Trek*, *Star Trek: The Next Generation*, and *Star Trek: Deep Space Nine*.

Paniccia said, "Rob is very good at capturing the nuances of the cast while keeping the story moving in an exciting fashion."

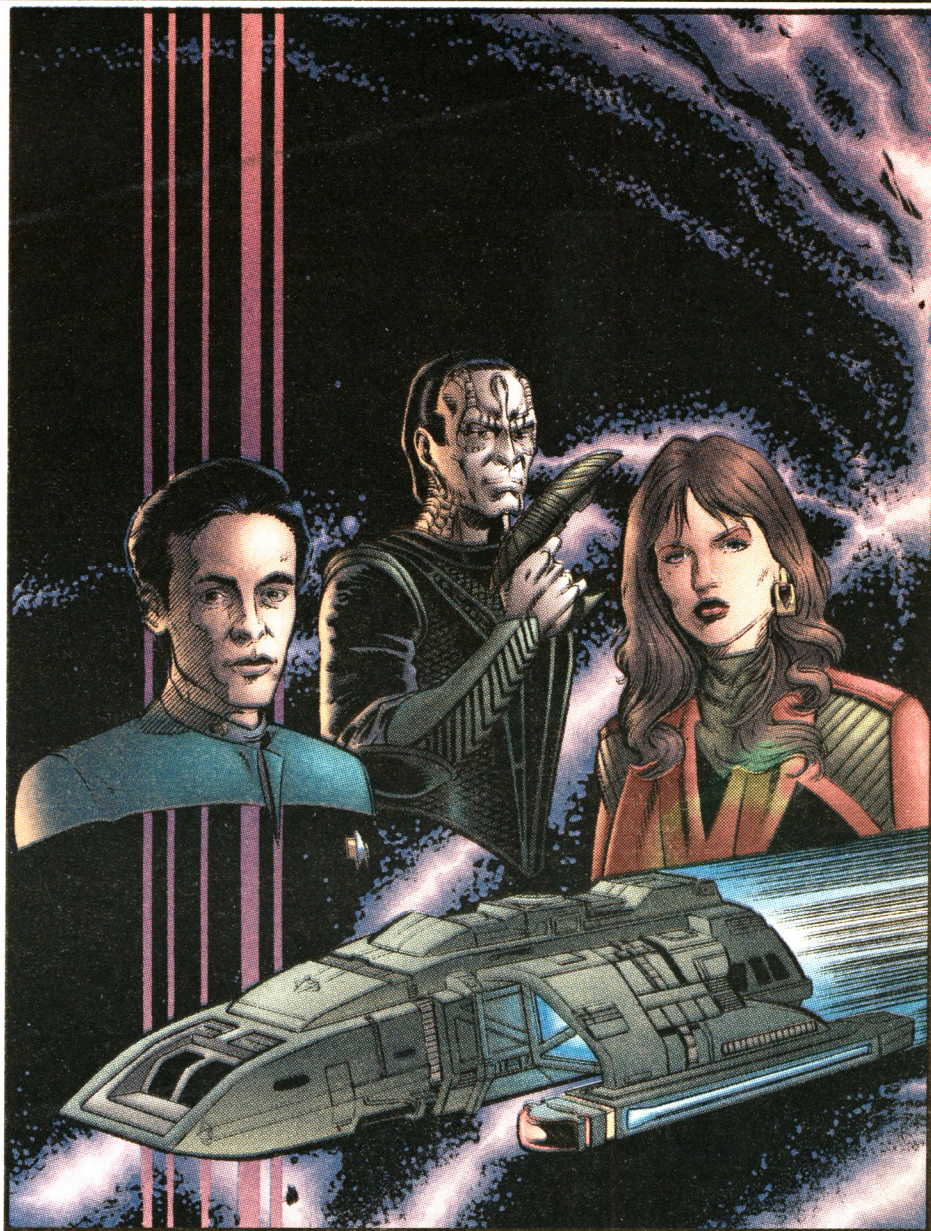
Davis: "I've always been a fan of both *Star Trek* and comic books ever since I was a child. It's great to be able to combine the two and make a living at it."

Terry Pallot (Inker)

Terry Pallot lives in Ontario, Canada. Considered the regular *Star Trek: Deep Space Nine* inker for Malibu Comics, Pallot is currently working on the Malibu/DC crossover *Star Trek: Deep Space Nine/Star Trek: The Next Generation*.

Paniccia said, "Terry has a clean, crisp line that ranks him up there with the best in the industry. He's my secret weapon."

Pallot: "*Star Trek*, when at its best, allows us to project ourselves into another time and culture, where we are able to examine our lives and problems of today without the restrictive fabric of the world of the present."



Mark Altman meets the Maquis

By Diane Botta
For Malibu Comics

Mark A. Altman is the author of Malibu's *Star Trek: Deep Space Nine Hearts & Minds* mini-series, as well as *Star Trek: Deep Space Nine* #0 and several issues of the regular comic book. He also serves as Editor-In-Chief of *Sci-Fi Universe Magazine* and is a frequent contributor to *The Official Star Trek Fan Club Magazine*.

CBG: How do the Maquis fit into the *Star Trek* universe?

Mark Altman: The Maquis are a splinter group of Starfleet colonists who are fighting a treaty that has turned over parts of the Demilitarized Zone to the Cardassian Empire.

CBG: Why do the Maquis dislike the Cardassian rule?

Altman: The Maquis are fighting to overthrow the Cardassians, who they believe are a totalitarian and oppressive regime. The Maquis are comprised of former Starfleet officers, Federation citizens, and aliens of all races and creeds.

CBG: Why does the Federation disapprove of the Maquis actions?

Altman: The Maquis are acting illegally, resorting to violence over diplomacy in resolving their disputes.

CBG: What are some of the tactics the Maquis use in battle against Cardassians?

Altman: The Maquis primarily rely on terrorism and violence.

CBG: Tell me about your main Maquis character.

Altman: The first issue's story, "Soldier Of Peace," features a Maquis woman named Tessa who becomes involved with Dr. Julian Bashir of *Deep Space Nine*.

CBG: Who is your main Cardassian an-

tagonist?

Altman: He's a Cardassian prison camp commander named Gul Dulcet.

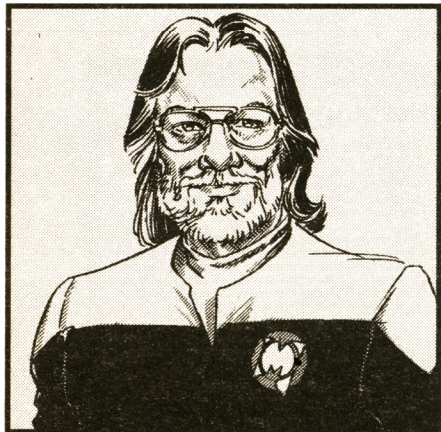
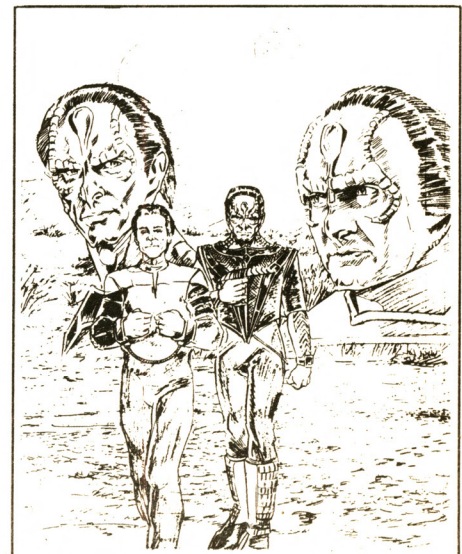
CBG: How do the *Star Trek: Deep Space Nine* characters fit into the story?

Altman: Dr. Bashir becomes drawn into a story of deceit and treachery by an enigmatic Maquis operative, which involves both Commander Sisko and Major Kira.

CBG: Is there anything you feel is important and pertinent to the *Star Trek* universe in this mini-series?

Altman: This new mini-series is not only another exciting chapter in the *Star Trek: Deep Space Nine* saga, but also gives some intriguing hints about the themes integral to the new *Star Trek: Voyager* series. It's an exciting adventure tale with a personal story at its heart.

Star Trek: Deep Space Nine: The Maquis #1 is scheduled to ship in February 1995.



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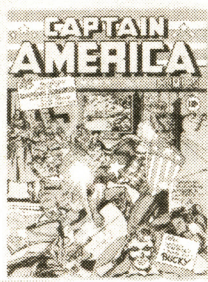
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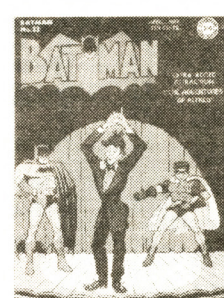
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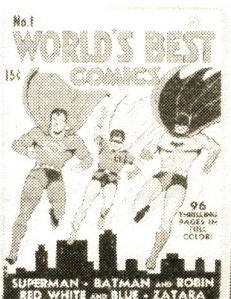
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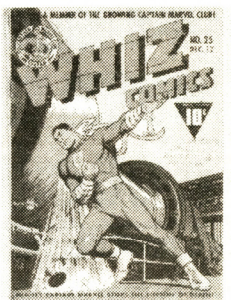
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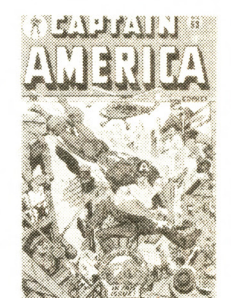
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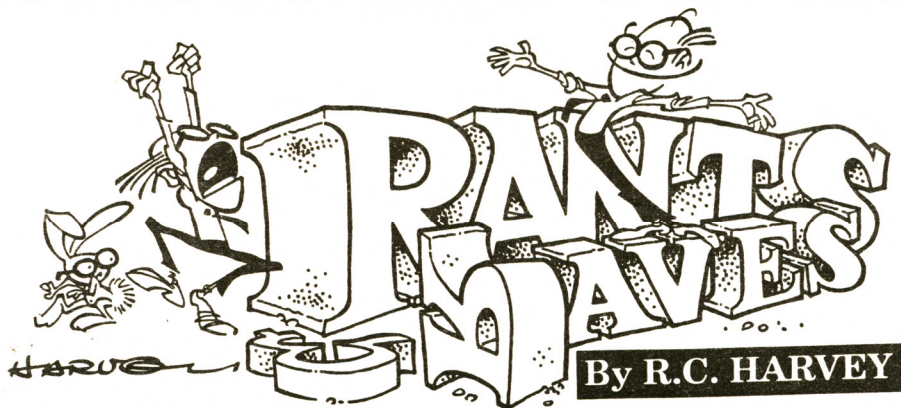
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Billy DeBeck has been a mystery to me for years. OK, he created *Barney Google and Snuffy Smith*. And Spark Plug, a comic race horse. And Billy Rose wrote an immensely popular song about "Barney Google with his goo-goo googly eyes."

That's about all I knew about DeBeck. And it wasn't enough to explain the National Cartoonists Society's naming its "cartoonist of the year" trophy after him. Before the Reuben (named after one of NCS's founders, Rube Goldberg), there was the DeBeck Award, a silver cigarette box with all of DeBeck's comic characters engraved on it.

One of the reasons (perhaps the chief reason) that it was called the DeBeck Award is that that's what DeBeck's widow, the former Mary Dunne, wanted. She volunteered to donate the trophy that NCS gave to its "cartoonist of the year" if the NCS would name the award after her departed husband. So that's how that came about. But her generosity didn't seem to me to be enough, by itself, to explain the situation.

DeBeck died in 1942; the NCS was formed four years later, in 1946. And the first DeBeck Award wasn't given until the next year. DeBeck had been dead a long time, relatively speaking, before his colleagues adopted his name for their award.

Clearly, DeBeck himself had impressed his colleagues in some monumental way. He had to have stature above the ordinary, I supposed — otherwise, the ink-fingered fraternity would doubtless not have accepted so readily his widow's largesse.

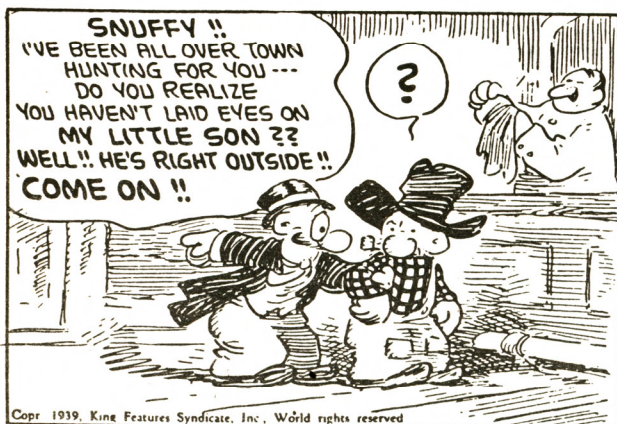
Other mysteries surrounded DeBeck. He is credited with inventing or promoting into popular usage dozens of colorful slang expressions or catch phrases — sweet mama, the heebie-jeebies, so I took the \$50,000, puddle jumper, horse feathers, goo-goo eyes, hotsy totsy, youse is a viper, yardbird, and then (in the hillbilly period) tetchin in the haid, balls o' fire, bodacious, time's a-wastin', and shifless skonk (to name a few). How was it that he was so lucky in tickling the public's lexical fancy?

How did he hit upon Spark Plug, the sad-faced race horse that catapulted his otherwise not particularly distinguished strip into fame? And how did the hillbilly come about?

Until last summer, I could only speculate about DeBeck's stature and how it came to be and about how Spark Plug transformed the strip and then how Snuffy Smith and his fellow moonshiners transformed it again a decade later.

Last summer, Brian Walker, Comicana Books, Ohio State Libraries, and Kitchen Sink Press conspired to bring out a book in celebration of the 75th year of *Barney Google and Snuffy Smith*, the comic strip that DeBeck concocted and then reinvented twice. *Barney Google and Snuffy Smith: 75 Years of an American Legend* (Kitchen Sink Press, \$16.95) begins to explore the mysteries that have shrouded DeBeck and reveals the man and the creation that gave him such great stature.

Putting this book into a convenient niche is virtually impossible. It's a book of reprints of a comic strip that told a story for much of its first three decades, but

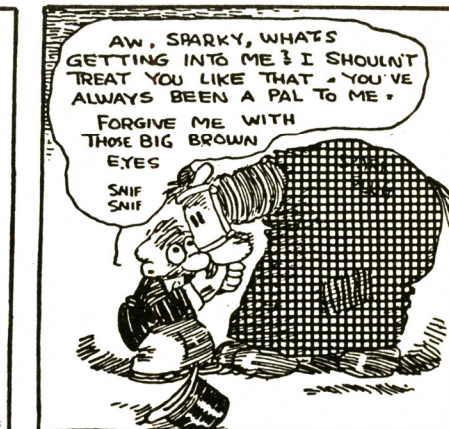
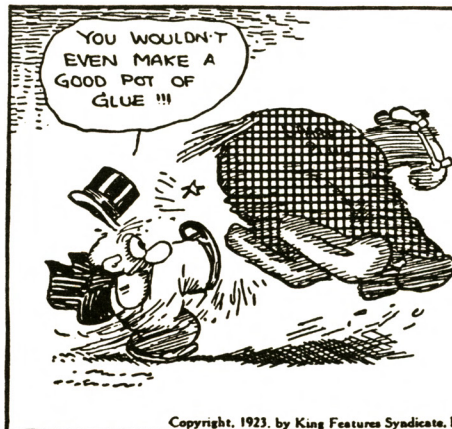
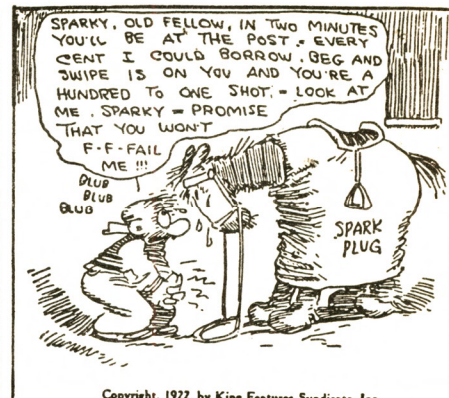
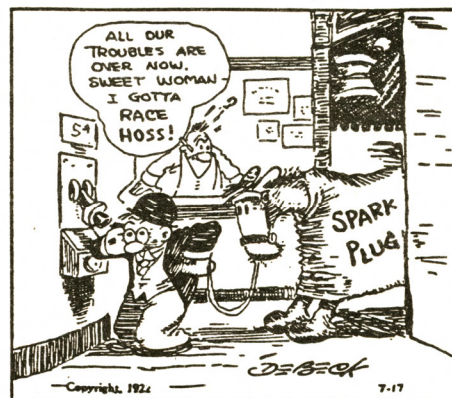


At the upper left, *Barney and Snuffy* drawn by DeBeck in 1939, when his wispy shading style was at its delicate peak; below, the starring duo as rendered in 1946 by Fred Lasswell, who took over the strip after DeBeck died in 1942.



only two of the strip's continuities are reprinted, and then only partly. It's a biography of the two cartoonists who guided the strip — only two in 75 years, DeBeck until 1942, then, for the last 52 years, Fred Lasswell. And it's a historical document, surveying the entire run of the strip since its debut June 17, 1919.

Reprint, biography, history: Whatever you want to call it, it's a first-class, fascinating, humdinger of



Barney Google's love-hate relationship with Spark Plug changed the nature of DeBeck's strip. Upper left, Spark Plug's first appearance on July 17, 1922; upper right, by August the relationship has deepened; across the bottom, successive panels from April 1923, by which time, the ritual was pretty well established.

a book about one of the medium's greatest accomplishments and those who fashioned it. Since I've been enthralled with the mysteries of DeBeck and his strip for years, you might expect that I'd like a book reprinting that strip. And I do.

But this book is so much more than a collection of reprints. It is, in its way, virtually a model of the kind of book that ought to be produced as a retrospective of a cartoonist's work. There isn't another book quite like it.

In 1981, Dean Young and Rick Marshall produced *Blondie and Dagwood's America*, a book commemorating the 50th anniversary of Chic Young's great domestic comedy strip. Although the book provided some historical insights via prose, most of the reprint material was from the 1970s, so we gained very little understanding of the strip's flavor and appeal over the years.

But Brian Walker didn't make that mistake with *Barney Google*. The first 120 pages of the 176-page volume are devoted to DeBeck. His pre-Barney days are examined (quickly, with examples of his art of that period), and then the early years of *Barney Google* are surveyed, again with a sampling of the strips themselves. Then comes the watershed occasion: Barney is given a race horse by a racetrack owner, who is grateful to Barney for being under the window he was thrown out of, thereby breaking his fall: "If it hadn't been for you, I might have broken my back," he says.

The rest, as they say, is history.

Until this occurrence (July 17, 1922), Barney had been simply one more in a parade of henpecked sportsmen who had slouched across the sports pages of newspapers since the days of Bud Fisher's *A. Mutt* (which began Nov. 15, 1907). But now, as a race horse owner, Barney pursued a slightly different course.

First, he pocketed \$50,000, when Spark Plug won his first race.

Unprecedented. Racetrack touts in comic strips were perennial losers; Barney won.

After that, the strip became a continu-

ity strip, telling a story from day to day, and Barney entered Spark Plug in a string of races from 1923-26, winning some but losing others. Suddenly, the strip was a roaring success, and Spark Plug was extensively merchandised (in Rose's 1923 song [the lyrics of which are reprinted herein], as well as in games, toys, and whatnot).

When the horse won, Barney loved him; when he lost — well, as Walker puts it: "The secret to DeBeck's newfound success was in the relationship between Barney and his horse. It was a classic love-hate affair. Although Barney hated to lose a race ... he always forgave Spark Plug and cherished his companionship."

The strip was also the perfect complement to the times. The Roaring Twenties was a time during which Americans became aggressively acquisitive. Materialistic values drove everyone. And everyone was seeking to strike it rich.

The rags-to-riches motif of horseracing is a seamless metaphor for the mythos of the age: Put two bucks down (or invest it in Florida land or the stock market) and win a fortune.

Walker continues his history of the strip in short prose passages followed by sample strips gleaned from the period discussed. After he mentions the cross-country New York to San Francisco race that Spark Plug entered in 1926, we have a half-dozen strips to show us how the action went; ditto when Spark Plug swam the English Channel later in the same year.

This unique format is followed throughout the book — much to our benefit. Not only do we learn of many of Barney's adventures, but we see DeBeck's graphic styling as it developed. DeBeck applied the wispy hay of his crosshatching and shading in almost every panel, giving to every scene texture and substance, body and form. And in later years, he also used the gray tone of BenDay. This technique reached an artistic pinnacle in the 1930s, it seems to me, and the decade is

(RANTS & RAVES Concludes on Page 50)

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*Thanks to all who have participated in past auctions.
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CC, ow VG/FN	340 #1048 FN/VF	341 #1060 Sm. pencil ad, FN/VF	342 #1104 FN/VF	343 #1109 SR, VG + origin D D	344 #1111 FN/VF	345 #1123 SC, ow VG/FN	346 #1125 SR, VG	347 #1173 VG +	348 #1288 FN-FN	349 F-TROOP #7 SR, CC, VG	350 GIDGET #2 VG	351 GOMER PYLE #2 GD	352 I SPY #1 VG/VG +	353 JETSONS #1 GD	354 #4 FR/GD	355 #7 GD	356 #9 GD	357 MAN FROM U.N.C.L.E. #4 GD	358 #5 Sm. chip off fc, ow VG	359 #6 CC, VG	360 #7 FN	361 #9 Sm. CC, VG/FN	362 #9 Crayon MOC, GD +	363 #10 VG/FN	364 #12 VG/FN	365 #13 Lg. CC, ow FN	366 #14 FN	367 MISSION IMPOSSIBLE #1 GD	368 MISTER ED #1 Lg. CC, sm. tear, ow VG-	369 #4 CS, ow VG	370 MONKEES #8 SC, GD +	371 #11 VG	372 #12 FN +	373 #13 FN/VF	374 THE MUNSTERS #2 VG	375 #6 GD +	376 #6 FR/DG	377 #8 FN/VF	378 #12 Lg. CC, ow FN/VF	379 #12 CC, FN +	380 AMAZING STORIES 6-48 VG/FN	381 THE AVERGER 5-42 VG/FN	382 BLACK BOOK DETECTIVE 7-42 VG/FN	383 DOC SAVAGE 9-41 SM. pc. off fc ow VG/FN	384 #10-41 VG	385 #1-42 FN Great cover!	386 #2-42 FN + Ditto!	387 #6-42 Few tears VG	388 #11-43 Nice VG/FN	389 PHANTOM DETECTIVE 12-43 VG/FN Headlights cover!	390 #1-43 VG	391 TWO COMPLETE DETECTIVE BOOKS 9-48 VG	392 #1-50 VG	393 DETECTIVE NOVEL 6-45 Nice VF	394 DETECTIVE TALES 7-45 VG/FN	395 CRACK DETECTIVE STORIES 11-47 GD/VG
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4 Center St.
Wallingford, CT 06492
Phone: 203-265-3466
Hours: 11:30-7:30 EST

SHOWCASE NEW ENGLAND

TERMS: Credit cards (MC & VISA), Money Orders get next day turn-around. Checks must clear if we don't know you. Books will be sent on approval to customers with an established track record with us.

GUARANTEE: Unconditional 7 Day Return - We absorb all costs.



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The books in this ad are an original owner collection that comes from the South. The collection of books is characterized by above average color, reflectivity and paper quality. There are many books in this collection that are relatively scarce. **HAPPY HUNTING!!!**

A-1 COMICS 1 G/VG 22.00 ACE COMICS 93 F/GD 4.00 94 GD 7.00 101 F/GD 3.00 101 GD+ 7.00 117 G/VG 8.00 ACTION COMICS 65 FR+ 35.00 82 VG/VG+ 100.00 84 G/G+ 65.00 91 VG 85.00 95 VG/F 110.00 96 VF 300.00 101 F+ 215.00 102 F 115.00 104 VG 60.00 133 VG/F 100.00 ADVENTURE COMICS 94 VG 115.00 94 VG 115.00 95 VG 95.00 100 VG/F 250.00 107 VG 90.00 139 VG 55.00 140 VG/F 95.00 ADVENTURES INTO UNKNOWN 3 VG- 55.00 AIR ACE (2) 7 GD+ 8.00 AIR FIGHTERS COMICS (2) 9 VG 81.00 AIRBOY COMICS (2) 11 VF 275.00 (2) 12 VF 115.00 (3) 1 VF 140.00 (3) 4 VG 44.00 (3) 12 F 60.00 (4) 2 G/VG 24.00 (4) 3 F 50.00 (4) 4 F+ 50.00 ALL FLASH COMICS 13 FR 30.00 18 VF 350.00 19 VG 90.00 21 VG+ 110.00 23 VF 400.00 24 VG 95.00 26 F+ 350.00 29 VF 400.00 ALL FUNNY COMICS 8 VG 20.00 9 G/VG 15.00 11 G/VG 11.00 ALL STAR COMICS 24 VG+ 310.00 26 F/F+ 375.00 27 VG 220.00 28 F 290.00 29 VF 700.00 31 F 260.00 32 G/VG 145.00 33 F+ 975.00 35 VF 375.00 38 F+ 575.00 46 F 240.00 53 VG 175.00 AMERICA'S GRTST COMIC 7 G 30.00 ATOMIC BOMB 1 FR+ 18.00 ATOMIC COMICS 2 F/VF 140.00 THE BARKER 5 GD+ 9.00 11 VG 22.00 12 FN+ 10.00 BARNYARD COMICS 7 GD+ 4.00 BATMAN 31 VG/VG+ 180.00 36 VG/VG+ 185.00 37 G 110.00 41 F 175.00 43 F+ 295.00 45 VG 125.00 46 G/VG 95.00 50 F 200.00 51 F+ 245.00 52 F/GD 60.00 53 FR 35.00 54 F 175.00 BIG CHIEF WAHOO 53 F/GD 5.00 BIG SHOT COMICS 53 F/GD 4.00 55 G/VG 10.00 58 G/VG 10.00 59 G/VG 10.00 60 GD 7.00 63 VG 11.00 69 VG 11.00 72 VG 10.00 87 G/VG 5.00 97 VG 7.00	BLACK DIAMOND WESTERN 9 FN 34.00 BLACKHAWK 23 F+ 85.00 24 VG/VG+ 51.00 BLONDIE 4 VG 11.00 9 VG 7.00 10 VG 7.00 BLUE BOLT COMICS (5) 1 G/VG 6.00 (6) 2 G/VG 7.00 BOMBER COMICS 3 F/GD 7.00 4 G/VG 20.00 BOY COMMANDOS 11 G/G+ 25.00 BOYS ILLUSTRIES 22 GD 16.00 25 GD 16.00 28 GD 16.00 35 GD+ 13.00 36 F/GD 8.00 38 FR+ 5.00 47 VG 15.00 51 VG/F 20.00 52 GD+ 10.00 54 G/VG 12.00 55 G/VG 12.00 56 VG 16.00 BULLETMAN 14 VG 92.00 CAMERA COMICS 5 GD+ 8.00 CAPTAIN AMERICA 39 VG 195.00 59 F+ (ORIGIN) 975.00 CAPTAIN MARVEL ADVENTURES 17 VG/VG+ 115.00 33 G 30.00 37 FR 15.00 40 G+ 35.00 42 G+ 30.00 43 FR+ 10.00 45 F+ 30.00 47 VG 30.00 48 VG 25.00 49 VG/VG+ 30.00 52 VG/F 25.00 53 G+ 20.00 56 VG/F 25.00 58 VF 70.00 60 VG/F 56.00 61 VG 42.00 65 F+ 65.00 66 F 48.00 73 F 45.00 96 F+ 50.00 CAPTAIN MARVEL JR. 19 G+ 50.00 21 G/VG 28.00 22 VG+ 55.00 23 VG 34.00 25 VG 45.00 26 VG/F 60.00 27 VG+ 55.00 28 F+ 90.00 31 F+ 65.00 31 F 40.00 35 F/VF 65.00 36 F 40.00 37 F+ 65.00 38 F+ 65.00 46 VF/NM 80.00 47 VG+ 28.00 48 F+ 46.00 CISCO KID 1 VG 65.00 CLAIRE VOYANT 1 G/VG 60.00 CLASSIC COMICS 1 F/GD 3.00 3 F/GD 3.00 6 GD 5.00 19 GD 40.00 20 F/GD 30.00 25 GD+ 35.00 29 FR 30.00 31 GD+ 28.00 32 VG 60.00 33 GD 100.00 35 G/VG 42.00 51 VG 20.00 57 VG+ 20.00 133 VG/F 3.00 133 VG+ 3.00 CLUE COMICS 1 F/GD 50.00 10 VG+ 36.00 COMICS ON PARADE 58 F/GD 6.00 COO COO COMICS 19 GD 3.00	CRACK COMICS 34 GD+ 18.00 39 G/VG 22.00 41 G/VG 15.00 44 G/VG 15.00 CRIME & PUNISHMENT 2 GD+ 10.00 15 VG+ 8.00 16 VG+ 8.00 CRIME DOES NOT PAY 20 VG/F 21.00 41 F/GD 10.00 43 VG+ 22.00 46 F/GD 7.00 48 GD 10.00 50 VG 20.00 53 VG 17.00 61 FR+ 5.00 67 FR 4.00 75 VG+ 13.00 CRIME MUST PAY THE PENALTY 6 VG/F 10.00 CROWN COMICS 2 G/VG 15.00 3 G/VG 15.00 DAREDEVIL 27 F/GD 15.00 30 GD+ 27.00 31 FR 20.00 32 FR 8.00 33 F/GD 15.00 36 VF 80.00 38 VG/VG+ 40.00 39 VG/F 46.00 41 FR+ 9.00 42 VG/F 35.00 43 VG+ 31.00 45 VG+ 31.00 48 VG/F 35.00 52 VG/F 27.00 54 VG+ 24.00 55 VG/F 27.00 63 VG 22.00 64 G/VG 16.00 66 G/VG 16.00 DETECTIVE COMICS 83 G 80.00 93 VG 130.00 94 G 50.00 94 VG 135.00 96 VG 130.00 97 G+ 95.00 98 FR+ 35.00 99 G/VG 140.00 108 FR 25.00 109 VG 135.00 111 VG/F 160.00 114 VF 600.00 115 G 45.00 143 F+ 200.00 144 F/VF 250.00 161 VG/F 135.00 276 VG+ 27.00 DICK TRACY 16 VG+ 18.00 DIME COMICS 1 VG 75.00 DOLL MAN 9 F 95.00 DYNAMIC COMICS 13 F/GD 13.00 15 VG 50.00 16 VG+ 70.00 17 F+ 45.00 18 VG+ 30.00 20 VG+ 40.00 EGGBERT 1 F/GD 7.00 FAMOUS FUNNIES 131 G/VG 6.00 136 VG 7.00 137 VG 7.00 140 VG+ 9.00 143 FN+ 16.00 144 VG 7.00 FAST FICTION 3 GD 28.00 FEATURE BOOK 48 VG 135.00 FEATURE COMICS 90 G/VG 13.00 92 VG+ 20.00 95 VG/F 22.00 96 VG+ 20.00 97 VG/F 22.00 98 VG+ 20.00 99 VG/F 22.00 102 FN 20.00 103 VG+ 14.00 104 VG/F 16.00 106 VG/F 16.00 107 FN 20.00 111 FN 20.00 135 FN+ 23.00 FIGHT COMICS 43 VG/F 35.00	THE FIGHTING YANK 10 G/VG 35.00 13 F/GD 20 FLASH 37 G 60.00 38 FR 25.00 56 VG/VG+ 160.00 57 VG+ 150.00 58 VG/VG+ 135.00 59 VG 120.00 60 F 165.00 63 VG+ 150.00 66 VG 120.00 67 VG+ 135.00 68 VG 120.00 71 F+ 270.00 73 VF 295.00 79 VG/F 150.00 82 F+ 260.00 FLASH GORDON 84 VG 70.00 204 VG+ 22.00 FOUR COLOR COMICS 52 G/VG 35.00 67 FR 5.00 76 F/GD 14.00 78 GD 18.00 96 VG+ 40.00 101 VG 45.00 107 VF 90.00 115 VG+ 80.00 119 GD+ 35.00 135 F+ 75.00 146 VF 115.00 206 VG/F 15.00 212 VG/F 9.00 217 F/VF 35.00 FOUR MOST (5) 1 VG 7.00 FUNNYMAN 2 G/VG 18.00 GENE AUTRY COMICS 11 FR+ 6.00 GIGGLE 24 GD 3.00 GOLD METAL COMICS 1 FR 8.00 GOLDEN LAD 1 VG+ 95.00 3 FR+ 10.00 5 F 55.00 GREEN LAMA 2 Call 3 FR+ 50.00 5 GD+ 58.00 6 F/VF 190.00 8 VG+ 115.00 HEADLINE COMICS 10 F/GD 6.00 HIT COMICS 36 VG+ 35.00 42 VG+ 23.00 47 VG+ 23.00 HORSE FEATHERS 1 GD 10.00 HUMAN TORCH 14 G 110.00 HUMPHREY 3 GD+ 5.00 IBIS 3 VG+ 125.00 4 GD 38.00 JOE PALOOKA 3 GD+ 10.00 4 VG/F 20.00 5 GD 12.00 8 PR 3.00 20 VG+ 14.00 28 VG/VG 6.00 29 VG 10.00 30 VG+ 9.00 32 VG+ 8.00 53 F/GD 3.00 JUMBO COMICS 102 G/VG 18.00 104 G/VG 18.00 JUNGLE JIM (DELL) 13 VG 4.00 KERRY DRAKE DET. CASES 14 VG/F 8.00 KID ETERNITY 2 VF 125.00 3 VF 145.00 4 VG 26.00 15 VG/F 25.00 16 FN 30.00 KING COMICS 97 GD 8.00 119 VG+ 8.00 121 VG/F 10.00	LITTLE ABNER 62 VG 27.00 64 VG+ 30.00 65 VG 27.00 67 VG 22.00 68 VG 26.00 70 VG+ 23.00 77 VG+ 23.00 81 G/VG 10.00 LOONEY TUNES & MERRY MEL. 35 GD+ 13.00 35 GD 12.00 38 G/VG 12.00 42 VG/F 25.00 43 VG 20.00 47 GD 9.00 47 VG 20.00 50 G/VG 15.00 56 VG 10.00 57 G/VG 7.00 58 VG 10.00 59 VG 10.00 60 VG 10.00 65 VG+ 8.00 69 VG/F 10.00 71 VG 7.00 73 VG+ 8.00 75 GD+ 5.00 78 FR 2.00 80 VG+ 6.00 84 G/VG 4.00 85 VG 5.00 86 GD 5.00 87 VG 5.00 88 VG+ 6.00 89 VG 5.00 MAD 24 GD+ 110.00 25 VG+ 72.00 31 VG 37.00 32 G/VG 23.00 51 VG 13.00 53 VG/F 16.00 54 GD+ 8.00 55 GD+ 8.00 60 GD 7.00 62 VG+ 10.00 65 GD 5.00 MAGIC COMICS 63 F/GD 3.00 66 FR 2.00 78 G/VG 5.00 84 G/VG 5.00 85 F/GD 3.00 92 VG 8.00 MANHUNT 11 GD 20.00 MARCH OF DIMES 6 VG 35.00 MARVEL FAMILY 1 F+ 450.00 2 FN+ 185.00 6 VG+ 65.00 11 F 50.00 13 VG 37.00 16 VG 37.00 31 F+ 45.00 37 VG/F 30.00 MARVEL MYSTERY COMICS 75 FR/G 45.00 79 F 175.00 81 VG 135.00 MARVELS OF SCIENCE 1 VG/F 25.00 MASTER COMICS 52 G/VG 21.00 57 FR 7.00 58 VG/F 36.00 60 VG+ 37.00 61 VG 33.00 63 G/VG 16.00 64 VG+ 26.00 66 GD+ 13.00 68 FN+ 45.00 71 G/VG 16.00 MICKEY FINN 8 VG 7.00 MILITARY COMICS 37 VG 86.00 42 VG 86.00 MODERN COMICS 49 VG+ 64.00 53 VG+ 72.00 54 G/VG 36.00 MORE FUN COMICS 102 VG/VG+ 275.00 104 VG/VG+ 160.00 107 VG+ 160.00 111 VG+ 35.00 112 VG+ 35.00 113 VG 30.00 MORE TRASH FOR MAD 2 VG 26.00	MYSTERY COMICS 2 G/VG 75.00 3 FR 15.00 NATIONAL COMICS 55 GD+ 13.00 56 VG+ 26.00 57 F+ 43.00 58 F+ 45.00 59 F+ 43.00 61 F 25.00 67 F 25.00 NEW FUNNIES 101 GD 4.00 108 F/GD 2.00 114 G/VG 4.00 121 F/VF 9.00 NYOKA, JUNGLE GIRL 3 GD+ 24.00 13 VG 8.00 OUR GANG 13 GD 12.00 16 F/GD 9.00 21 F/GD 7.00 22 F/GD 7.00 23 F/GD 7.00 26 GD 9.00 28 VG 14.00 35 GD 7.00 PICTURE NEWS 1 F 25.00 3 G/VF 25.00 PLANET COMICS 30 FR 35.00 35 F 175.00 39 F+ 230.00 40 VG+ 160.00 46 VG/F 135.00 61 F+ 135.00 PLASTIC MAN 2 G+ 225.00 3 VG 160.00 4 F+ 265.00 5 F 170.00 POGO PARADE 1 G/VG 25.00 POGO POSSUM 10 G/VG 18.00 POLICE COMICS 39 VG+ 85.00 45 FR 10.00 51 VG+ 55.00 54 FR+ 15.00 56 VG/VG+ 50.00 63 F 50.00 66 F 50.00 70 VG+ 38.00 75 VG+ 38.00 80 F/F+ 55.00 86 F+ 65.00 87 VG+ 38.00 POPULAR COMICS 91 FR+ 7.00 102 G/VG 12.00 104 G/VG 12.00 108 G/VG 12.00 109 VG 16.00 116 VG+ 19.00 119 FN 25.00 120 VG 16.00 121 VG+ 19.00 122 FN 25.00 124 VG/F 22.00 136 VG+ 19.00 POWER 4 VG/F 125.00 PRIZE 52 VG 17.00 55 VG 17.00 59 FN 26.00 68 FN 26.00 PRIZE COMICS 48 VG 17.00 52 VG+ 22.00 PUNCH COMICS 9 G 25.00 10 GD+ 25.00 11 GD 20.00 13 GD 18.00 14 F/VF 75.00 14 VG 2.50 15 VG/VG+ 3.50 PUPPETOONS 2 FR+ 8.00 RED BAND 2 VG 25.00 3 VG+ 26.00 RED CIRCLE 2 F/GD 9.00 3 G/VG 14.00 THE SAINT 3 VG+ 40.00 SEAHOUND 1 VG+ 20.00 SENSATION COMICS 1 FR/G 950.00 32 VG 60.00 34 VG 75.00 35 FR 10.00 38 GD 40.00 46 F+ 125.00	SHOWCASE 31 VG 50.00 SILVER STREAK COMICS 20 PR 10.00 SMASH COMICS 63 VG/F 23.00 64 VG+ 21.00 66 G/VG 13.00 67 VG 19.00 68 VG+ 21.00 SMILING JACK 5 VG+ 9.00 58 G/VG 30.00 SPEED COMICS 32 PR 7.00 35 PR 7.00 36 GD+ 25.00 38 GD+ 25.00 THE SPIRIT 7 VG 32.00 SPOOK COMICS 1 GD+ 20.00 SPOTLIGHT COMICS 1 GD 40.00 STAR SPANGLED COMICS 36 FR 20.00 38 VG/VG+ 95.00 39 VG 80.00 45 G+ 50.00 46 F 110.00 47 FR 20.00 48 VG 75.00 54 VG 75.00 72 VG 114.00 77 VG 95.00 89 VG/F 150.00 107 VG 50.00 STARTLING COMICS 35 F+ 115.00 STRANGE ADVENTURES 123 G/VG 12.00 SUPER COMICS 75 GD 10.00 82 GD+ 8.00 84 PR 1.00 87 G/VG 10.00 91 VG 15.00 92 F/GD 4.00 93 G/VG 11.00 95 VG 15.00 99 VG 15.00 100 VG 20.00 100 VG+ 22.00 SUPER MAGICIAN (2) 10 GD 9.00 (2) 12 FR+ 5.00 (3) 11 G/VG 13.00 (3) 12 VG 19.00 (4) 1 FR+ 5.00 (4) 4 G/VG 11.00 (4) 8 F/VF 31.00 (4) 10 VG 16.00 (4) 12 FN 24.00 (5) 1 FN 24.00 (12) 6 FR+ 5.00 SUPER MYSTERY COMICS (5) 2 VF 75.00 (5) 4 VF 75.00 SUPERBOY 1 VF 2500.00 9 G/VG 95.00 SUPERMAN 25 G 95.00 28 G+ 100.00 29 FR/G 50.00 30 G+ 210.00 31 VG 150.00 34 VG 150.00 35 G 55.00 36 G+ 110.00 37 G+ 110.00 39 G 75.00 40 G+ 110.00 41 VG 115.00 42 VG 115.00 43 VG 95.00 44 VG 115.00 45 VG/VG+ 130.00 48 VG 95.00 50 G+ 90.00 56 VG 97.00 57 VG+ 125.00 63 FR 25.00 SUPERSNIPE Vol. (2) 1 G/VG 36.00 Vol. (2) 8 VG 49.00 Vol. (2) 9 VG 49.00 Vol. (2) 10 F 105.00 Vol. (3) 1 F+ 83.00 Vol. (3) 2 F+ 83.00 Vol. (3) 3 VF 104.00 Vol. (3) 5 F+ 83.00 Vol. (3) 6 F/GD 13.00 Vol. (4) 5 VF 60.00	TALES TO ASTONISH 24 VG+ 30.00 TARGET COMICS Vol. (5) 5G 6.00 Vol. (6) 5F 15.00 Vol. (6) 10 F/F+ 17.00 Vol. (7) 1F/F+ 17.00 Vol. (7) 2F 15.00 Vol. (7) 7G/VG 7.00 Vol. (8) 12 VG+ 10.00 TARZAN (DELL) 8 G/VG 45.00 TERRY & THE PIRATES (HARVEY) 1 VG+ 45.00 THE ATOMIC THUNDERBOLT 1 G/VG 40.00 THIS HOUSE IS HAUNTED 6 GD 10.00 THRILLING COMICS 43 GD+ 22.00 TIP TOP COMICS 95 F/GD 6.00 100 FR 5.00 107 FR+ 3.00 109 VG+ 11.00 110 VG 9.00 111 VG 9.00 112 GD+ 5.00 114 VG 9.00 116 VG 9.00 118 VG 9.00 119 VG 9.00 120 VG+ 10.00 121 G/VG 8.00 122 G/VG 8.00 123 VG+ 10.00 124 VG 9.00 128 G/VG 8.00 143 VG/F 8.00 144 G/VG 5.00 149 VG 7.00 150 F/VF 14.00 151 VG/F 8.00 TONY TRENT 3 G/VG 12.00 TOPSPOT 1 F/GD 12.00 TRUE COMICS 30 GD 5.00 50 VG+ 7.00 U.S. MARINES (TOBY) 2 GD+ 5.00 VIC VERITY 1 GD+ 12.00 WHIZ COMICS 56 GD+ 23.00 57 VG 37.00 58 VG 37.00 61 VG 33.00 62 VG/F 41.00 64 VG 33.00 65 VG 33.00 66 VG+ 37.00 66 VG/F 41.00 67 FN 49.00 67 F/VF 62.00 68 VF 95.00 69 VF 75.00 70 VF 82.00 73 F/GD 10.00 74 F+ 65.00 75 FN 45.00 76 G/VG 22.00 77 VG 29.00 78 G/VG 22.00 80 VG/F 36.00 88 VG+ 32.00 96 FN 43.00 WONDER WOMAN 9 FR/G 50.00 17 VG+ 100.00 19 F/F+ 195.00 34 VG+ 90.00 WORLD'S FINEST 15 VG 200.00 17 G+ 150.00 18 G 85.00 21 G 60.00 22 VG/VG+ 135.00 23 G/VG 90.00 32 G 55.00 35 G 55.00 38 F+ 210.00 40 VG 105.00 46 VG 80.00 WORST FROM MAD 2 FN 40.00 WOW COMICS 28 GD 14.00 29 FR 7.00 34 VG+ 22.00 37 FR 5.00 42 VG/F 22.00 YOUNG KING COLE 2 G/VG 12.00 3 VG 12.00 4 VG/F 15.00
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By Maggie Thompson

"Mike Hammer drinks beer, not cognac, because I can't spell cognac."

Mickey Spillane

Quoted in *The Little, Brown Book of Anecdotes*

★ The *X-Men Ashcan* is 75¢ (1994, Marvel), and is a small (5½x8½"), mostly-black-and-white promotional booklet for the upcoming X-Men situation.

Ashcans were originally simply that: publications intended to be thrown out, once the project was completed. Early ashcans might, for example, have interiors composed of pages from other comic books covered by a mock-up of the cover from the proposed comic book to be released.

Ashcans were designed for office use, sometimes to pass around at meetings, sometimes to help with working out page configurations, etc. The *CBG* editorial department works with a partial ashcan of every issue — photocopies or roughs of the pages we do editorially, as we put the issue together, with colored rectangles of paper representing the ads. It gets even more elaborate with some of the books we do, sometimes running out an entire book via the computer printer to see how things are coming together.

Yes, we throw that stuff out, once the completed project is in-house. (All we need around here is more paper. You bet.) So does almost everybody else.

Which is what leads some people to collect them.

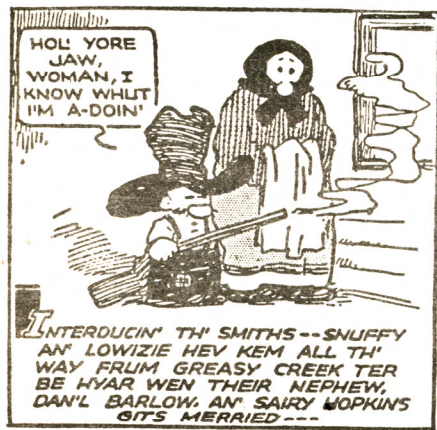
Which is what leads some publishers now to *publish* them. (Hm, what would an ashcan of a published ashcan be worth? The mind reels.)

This is a nice little brochure to put readers in the picture of the new X-Men situation as the next round of X-Men stories begin. "Professor X is dead. And his struggle for peace between humans and mutants was nothing more than a dream. Every thing you think you know, you do not. Every story you think you've read, you have not. Every battle you think's been fought, has never been."

You basically pay to get a Marvel ad. But that's not a new concept. (Ever buy a sweatshirt with a Nike logo on it? Or — But you get the idea.) It's a slim, neat little package, nicely prepared. (And in December, the new X-Men set-up begins in *X-Men: Alpha* #1. Plug.)

★ You will certainly hear more about *Harlan Ellison's Dream Corridor*. Guaranteed. This is a one-shot followed by an ongoing Dark Horse series — an anthology of already-published Ellison stories adapted into comic-book format, accompanied by the bonus of one new text story per issue (the new story being based on the cover picture).

(RANTS & RAVES, From Page 46)



Snuffy Smith showed up on November 17, 1934. And the strip changed again.

well represented here.

Having reinvented his strip once (with Spark Plug), DeBeck did it again in the summer of 1934. That June, Barney inherited a distant relative's "estate" in hillbilly country. He went to collect his inheritance, discovered it to be a ramshackle mountain cabin, and eventually (on Nov. 17), encountered a rifle-wielding wildman of the mountains, Snuffy Smith, and his potato-sack wife, Lowizie (later, "Loweezy").

DeBeck didn't just take his character to the hills. He studied the culture and lan-

guage of the Appalachians, reading extensively and making long lists of the distinctive idiom of the hill folk (as Thomas Inge demonstrates in one of the book's chapters). And the cartoonist incorporated all this picturesque material into the strip.

Once again, he struck a chord with his readers. They became so fond of the hillbillies that Snuffy and his milieu came to share billing with Barney Google, who took up permanent residence in the back country.

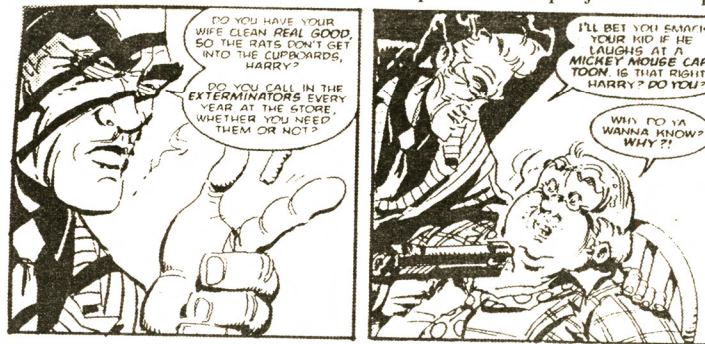
It was the age of hillbillies. Al Capp launched *Li'l Abner* that same summer. And Paul Webb introduced his mountain boys cartoon feature in *Esquire* in 1934. I'm not sure why America was suddenly fascinated by hillbillies.

They were, apparently, all over — books, plays, comic strips.

Maybe it was because of the Tennessee Valley Authority (TVA), a project of the new Roosevelt administration to bring electrical power (and civilization) to the Tennessee River Valley. Approved by Congress in the spring of 1933, the program was given a great deal of publicity, including, I gather, extensive photographic coverage of the life of the residents of the Valley, backwoodsmen all.

Whatever the case, DeBeck had struck it rich again. At about the same moment, he acquired an assistant named Fred Lasswell, a mere lad of 18. Lasswell inher-

You'd better believe you're going to hear more about this project. For one thing, I conducted an extensive interview which is in the process of transcription now. For another thing, Harlan has already plugged it on his *Sci-Fi Buzz* time on the Sci-Fi Channel. For yet another thing, Harlan is one of the most hotly collected creators around today — so attention will be paid to this project as it's published and in years

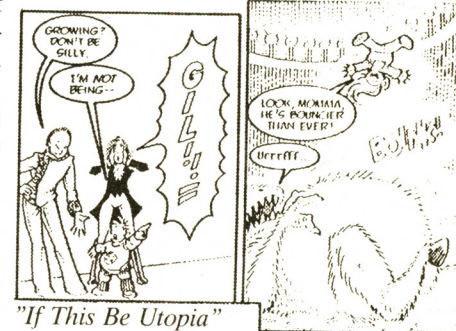


"Rat Hater"

projects, an adaptation written by Faye Perovich of the Ellison Western "The End of the Time of Leinard." Like the *noir* gangster story "Rat Hater," drawn by Michael T. Gilbert and also scripted by Perovich.

But there is science fiction — like the Phil Foglio scripted-and-pencilled "If This Be Utopia" (inked by Matt Howarth.) And fantasy, like "On the Slab" —

Well, that's the point. You get an anthology which (I can dream, can't I?) could bring back the concept of the anthology comic book as a marketable, ongoing entertainment vehicle for the industry.



"If This Be Utopia"

You'll read more about it. But this reads more like a news account than a review. For review purposes for the moment, I'll just say I think anyone reading comics because they like to be entertained should buy every issue of *Harlan Ellison's Dream Corridor* — with multiples as gifts for friends who understand that words and pictures can tell great stories but who haven't quite developed the comics habit yet.

Oh, it is *not* intended for children.

ited the strip when DeBeck died and transformed it from a topical comic adventure story to a timeless fable of hillbilly life.

Lasswell contributes an autobiographical essay to the volume and in it he explains that, when he took over the strip, it was losing papers. He changed that. "I abandoned the authentic mountain dialect [that DeBeck had used] in order to reach a broader audience," he wrote.

And he still produces the strip, now one of the oldest continuously published strips in history. "I just try to keep it folksy, with a country twang," he says.

Lasswell simplified the strip: Its subject he distilled to its rural mountain essence, and its appearance he refined, relying upon bolder lines that are better suited to surviving in today's shrinking comic-strip format. His drawing is remarkable for the texture he gives it even in bold linework; and in rendering backgrounds, his deliberately wobbly lines deftly evoke the rustic ambience of his setting.

Raised in the back country of rural Missouri (and, occasionally, in Florida), Lasswell draws upon childhood memories in sustaining his vision of the strip. Barney Google made only periodic appearances in the feature after Lasswell took over, disappearing forever on Sept. 7, 1954.

Initially, Lasswell did continuities (I can remember reading many of them as a

youth — the ones featuring Riddles Barlow, "Tieless" Ty Tyler [the necktie tycoon], Tiger Lil, Granny Creeps, the great bug race, and Roland the Rooster, all of whom take brief bows herein); but eventually he gave up storytelling for joke-telling, following the temper of the times.

In another respect, however, Lasswell's strip is a classic of the artform. His strips are not just verbal witticisms, as are so many of the others on today's comics page: Invariably, Lasswell's gags arise from a blending of word and picture in the highest tradition of the medium. In such a blend, it's impossible to understand the joke without grasping the implications of both the verbal and the visual elements. And that's the art of comics.

Despite the wealth of information in this book, mysteries still remain. What happened to Barney's baby (alluded to in this volume but not explained)? How did Rudy the Ostrich figure in the story? And why weren't two weeks of the strip in April 1926 ever published? Or were they?

Mayhap this is enough to keep scholars scratching the ground. Perhaps it will be enough to result in yet another book of this classic masterpiece. But even if that doesn't come about, in this volume, we have a new exemplar: the kind of book that a great comic strip and its creators deserve (if we can manage only a single volume on such a strip).

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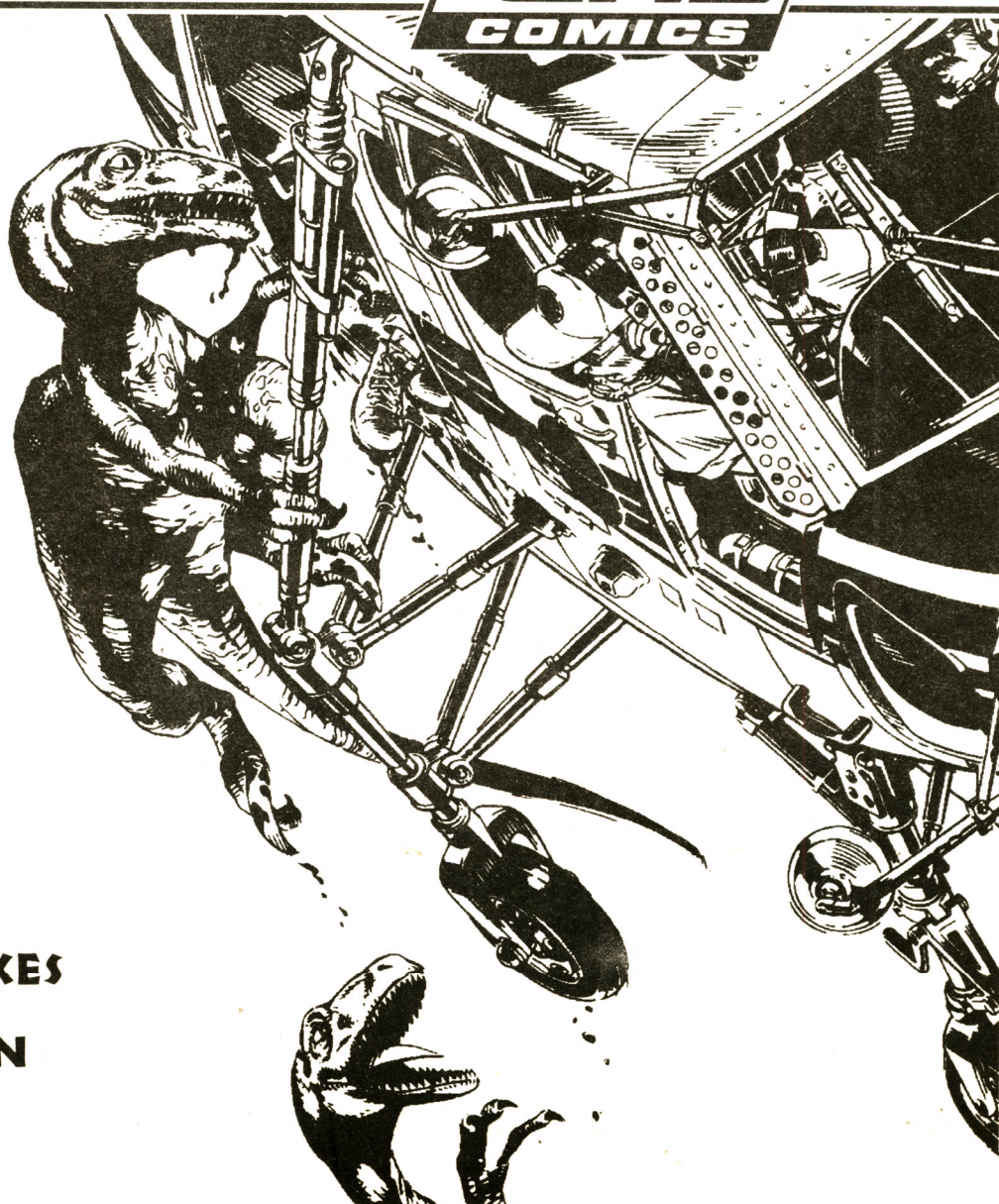


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32 vf 38 vf @	80.00	143 vf 151 vf @	12.00
34 f/vf	61.00	130 f/vf 145 f/vf @	9.25
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31 vf/f 33 vg + 37 vg/f @	36.50		
32 (No covers)	8.00		
39 vf + (Green Goblin cover and story)	115.00		
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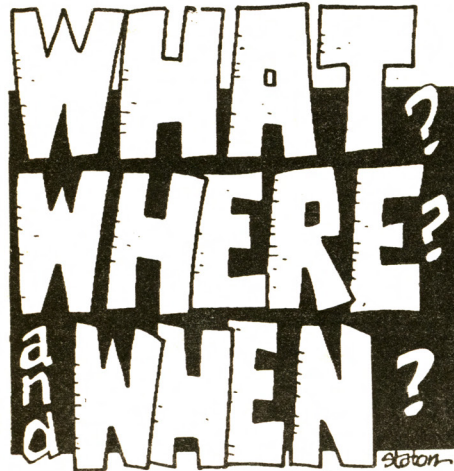
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WHAT, WHERE, AND WHEN (Shows and Conventions)



ALABAMA

Dec 16-18 AL, Auburn. Comic Book, Sports Card, Coin, Currency & Stamp Show, Village Mall, 162753 Opelika Rd., T: 20, F: sold out, A: free. Robert Chambliss, PO Box 37272, Tallahassee, FL 32315. PH: 904-442-9240.

Dec 17 AL, Huntsville. Comic Book, Sports Card & Racing Show, Jaycee Community Building, Old Airport, SH: 9am-4pm, T: 50-6, F: \$30., A: \$1.50. Clay or Linda Pogue, 1592 Whites Gap Rd., Huntland, TN 37345. PH: 615-962-2354 days or 469-7227 nights.

ALASKA

ARIZONA

ARKANSAS

CALIFORNIA

Dec 7 CA, Walnut. Every Wed. Nite Comic Book, BB Card, McDonald's & Racing Collectables Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., (Pomona Fwy. 60, Fairway Exit), SH: 5pm-9:30pm, T: 150-8, F: \$30., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 909-594-7492 (Mon.-Fri. 9am-4pm).

Dec 8-11 CA, San Diego. Collectors Convention '94, Convention Center, Goldline Marketing, 17890 NE 31st Ct., Ste. 3324, Aventura, FL 33160. PH: 305-682-0712.

Dec 8 CA, Santa Ana. Tabb Investments Warehouse Comic Book & Sports Card Show, 1928 E. Glenwood Pl., SH: 5pm-10pm, T: 100-8, F: \$30., A: free. Dave Tabb, Stevie or Matt, 4521 Campus Dr., #387, Irvine, CA 92715. PH: 714-854-1991.

Dec 9-11 CA, San Jose. Comic Book, Sports Card & Toy Show, Dry Creek Shopping Ctr. 1712 H Meridian, SH: Fri. 4pm-9pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 13-8, F: \$35., A: free. Mike O'Hare, 1712 H Meridian Ave., San Jose, CA 95125. PH: 408-267-0927 or 426-4220.

Dec 9-11 CA, San Diego. Collectors Expo '94, Convention Center, 111 West Harbor Dr., SH: Fri. 4pm-10pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 400, F: \$275., A: \$7. Goldline Marketing, Inc., PH: 619-528-4088.

Dec 10 CA, Lodi-Stockton. Monthly Comic Book, Sports Card & Collectibles Show, Grape Festival Grounds-Burgandy Hall,

415 E. Lockett St. (Hwy. 99, Exit Hwy. 12 East or Turner Rd. Exit), SH: 10am-4pm, T: 30-8, F: \$39., A: \$1.50, senior citizens \$1., under 5 free. Home Plate Productions, Chris Ryan, 422 Cedar Court, Lodi, CA 95240. PH: 209-368-7345.

Dec 10 CA, San Diego. Monthly Min-Con, Scottish Rite Center, 1895 Camino Del Rio South (Hwy. 8 Exit, Mission Center Rd.), SH: 10am-5pm, T: 60-8, F: \$45., A: \$2.50. Paul Martinez, 10387 Friars Rd., #114, San Diego, CA 92120. PH: 619-284-4891.

Dec 10 CA, Walnut. Every Sat. Comic Book, BB Card, McDonald & Racing Collectables Show, Frank & Son Warehouse, 19465 E. Walnut Dr. North, Pomona Fwy. 60, Fairway Exit, SH: 10am-5pm, T: 150-8, F: \$30., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 909-594-7492 (Mon.-Fri. 9am-4pm).

Dec 10 CA, San Francisco. Comic Book & Sports Card Show, Cathedral Hill Hotel, 1101 Van Ness Ave. at Geary Blvd., SH: 10am-4pm, T: 50, F: \$50., A: \$2. Al or Damon Jang, 3145 Geary Blvd., #270, San Francisco, CA 94118. PH: 415-386-9036.

Dec 10 CA, Pasadena. Comic Book, Sports Card & Collectibles Show, Pasadena Center, 300 E. Green St. (across from Plaza Mall), SH: 10am-5pm, T: 35, F: \$35., A: free. Donna Amott, PO Box 5386, Glendale, CA 91221. PH: 818-247-9775.

Dec 11 CA, South Bay-Carson. Comic Book & Sports Card Show, Civic Center, 801 E. Carson St., SH: 10am-4pm, T: 40, A: \$3. Max Maxilom, PO Box 90212, Industry, CA 91715. PH: 818-917-6728.

Dec 11 CA, Stockton. Comic Book & Sports Card Convention, Stockton Inn, Hwy. 99 & Waterloo Rd., SH: 10am-4pm, T: 36-8, 16' & 24', F: \$50-\$125., A: \$2., 10 & under free. Mike Blalock, 3412 Delaware St., Stockton, CA 95204. PH: 209-948-0976 or 474-7362.

Dec 11 CA, Ontario. Inland Empire Comic Book Convention, Red Lion Hotel, 222 N. Vineyard Ave., Exit 10 Fwy., SH: 10am-5pm, T: 60-6, F: \$55., A: \$4. Myke or Ken, PH: 909-425-3199.

Dec 11 CA, San Jose. Comic Book & Sports Card Show, LeBaron Hotel, 1350 N. First St., SH: 10am-4pm, T: 35, F: \$50., A: \$2. Al or Damon Jang, 3145 Geary Blvd., #270, San Francisco, CA 94118. PH: 415-386-9036.

Dec 11 CA, Santa Ana. Tabb Investments Warehouse Comic Book & Sports Card Show, 1928 E. Glenwood Pl., SH: 10am-5pm, T: 100-8, F: \$30., A: free. Dave Tabb, Stevie or Matt, 4521 Campus Dr., #387, Irvine, CA 92715. PH: 714-854-1991.

Dec 11 CA, Bakersfield. Comic Book & Trading Card Fundraising Show, Stockdale H.S. Cafeteria, 2800 Buena Vista Rd., SH: 10am-4pm, T: 6' & 12', F: \$20-\$35., A: \$2. adults, \$1. students, under 12 free. Tony Valenti, 2800 Buena Vista Rd., Bakersfield, CA 93311. PH: 805-665-2800.

Dec 14 CA, Walnut. Every Wed. Nite Comic Book, BB Card, McDonald's & Racing Collectables Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., (Pomona Fwy. 60, Fairway Exit), SH: 5pm-9:30pm, T: 150-8, F: \$30., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 909-594-7492 (Mon.-Fri. 9am-4pm).

Dec 15 CA, Santa Ana. Tabb Investments Warehouse Comic Book & Sports Card Show, 1928 E. Glenwood Pl., SH: 5pm-10pm, T: 100-8, F: \$30., A: free. Dave Tabb, Stevie or Matt, 4521 Campus Dr., #387, Irvine, CA 92715. PH: 714-854-1991.

Dec 16-18 CA, San Jose. Comic Book, Sports Card & Toy Show, Dry Creek Shopping Ctr. 1712 H Meridian, SH: Fri. 4pm-9pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 13-8, F: \$35., A: free. Mike O'Hare, 1712 H Meridian Ave., San Jose, CA 95125. PH: 408-267-0927 or 426-4220.

Dec 17-18 CA, Walnut. 3rd Annual Christmas Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., (Pomona Fwy. 60, Fairway Exit), SH: 10am-5pm, T: 150, F: \$60., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 909-594-7492.

Dec 17 CA, Pasadena. Comic Book, Sports Card & Collectibles Show, Pasadena Center, 300 E. Green St. (across from Plaza Mall), SH: 10am-5pm, T: 35, F: \$35., A: free. Donna Amott, PO Box 5386, Glendale, CA 91221. PH: 818-247-9775.

Dec 18 CA, Buena Park. Orange City. Comic Book, Non-Sports Card & Collectible Show, Sequoia Athletic Club, 7530

Orangehorne Ave., SH: 10am-4pm, T: 90-6, F: \$50., A: \$3. Derck M. Borthwick, PO Box 1018, West Covina, CA 91793. PH: 818-913-4046.

Dec 18 CA, Modesto. Comic Book & Sports Card Convention, "Steps & Variations" Dance Studio, 1300 N. 9th St. (SE corner of Clayton & N. 9th St.), SH: 10am-4pm, T: 24-8, 16' & 24', F: \$50-\$125., F: \$2., 10 & under free. Mike Blalock, 3412 Delaware St., Stockton, CA 95204. PH: 209-948-0976 or 474-7362.

Dec 18 CA, Mission Hills. Comic Book Convention, Mission Hills Inn, 10621 Sepulveda Blvd. (corner of Chatsworth St.), SH: 10am-4pm, T: 40, F: \$40., A: \$2. Dave, PH: 818-508-5418.

Dec 18 CA, Sacramento. ComicCon #3, Comic Book, Sports Card & Toy Show, Elks Lodge #6, 6446 Riverside Blvd., SH: 10am-4pm, T: 38-6, F: \$50. for 1, \$80. for 2, A: \$2. John K. Nguyen, 5001 Folsom Blvd., Sacramento, CA 95819. PH: 916-452-3237 or Jim A. Racine, PH: 916-965-5991.

Dec 18 CA, San Mateo. Comic Book & Sports Card Show, Dunfey Hotel, 1770 S. Amphlett Blvd. (Hwy. 42 at Hwy. 101), SH: 10am-4pm, T: 35, F: \$50., A: \$2. Al or Damon Jang, 3145 Geary Blvd., #270, San Francisco, CA 94118. PH: 415-386-9036.

Dec 18 CA, Ontario. Inland Empire Comic Book Convention, Red Lion Hotel, 222 N. Vineyard Ave., Exit 10 Fwy., SH: 10am-5pm, T: 50-6, F: \$55., A: \$4. Myke or Ken, PH: 909-425-3199.

Dec 18 CA, Santa Ana. Tabb Investments Warehouse Comic Book & Sports Card Show, 1928 E. Glenwood Pl., SH: 10am-5pm, T: 100-8, F: \$30., A: free. Dave Tabb, Stevie or Matt, 4521 Campus Dr., #387, Irvine, CA 92715. PH: 714-854-1991.

Dec 21 CA, Walnut. Every Wed. Nite Comic Book, BB Card, McDonald's & Racing Collectables Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., (Pomona Fwy. 60, Fairway Exit), SH: 5pm-9:30pm, T: 150-8, F: \$30., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 909-594-7492 (Mon.-Fri. 9am-4pm).

Dec 22 CA, Santa Ana. Tabb Investments Warehouse Comic Book & Sports Card Show, 1928 E. Glenwood Pl., SH: 5pm-10pm, T: 100-8, F: \$30., A: free. Dave Tabb, Stevie or Matt, 4521 Campus Dr., #387, Irvine, CA 92715. PH: 714-854-1991.

Dec 23-24 CA, San Jose. Comic Book, Sports Card & Toy Show, Dry Creek Shopping Ctr. 1712 H Meridian, SH: Fri. 4pm-9pm, Sat. 10am-6pm, T: 13-8, F: \$35., A: free. Mike O'Hare, 1712 H Meridian Ave., San Jose, CA 95125. PH: 408-267-0927 or 426-4220.

Dec 24 CA, Walnut. Every Sat. Comic Book, BB Card, McDonald & Racing Collectables Show, Frank & Son Warehouse, 19465 E. Walnut Dr. North, Pomona Fwy. 60, Fairway Exit, SH: 10am-5pm, T: 150-8, F: \$30., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 909-594-7492 (Mon.-Fri. 9am-4pm).

Dec 27 CA, Pasadena. Comic Book, Sports Card & Collectibles Show, Pasadena Center, 300 E. Green St. (across from Plaza Mall), SH: 10am-5pm, T: 35, F: \$35., A: free. Donna Amott, PO Box 5386, Glendale, CA 91221. PH: 818-247-9775.

Dec 28 CA, Walnut. Every Wed. Nite Comic Book, BB Card, McDonald's & Racing Collectables Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., (Pomona Fwy. 60, Fairway Exit), SH: 5pm-9:30pm, T: 150-8, F: \$30., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 909-594-7492 (Mon.-Fri. 9am-4pm).

Dec 29 CA, Santa Ana. Tabb Investments Warehouse Comic Book & Sports Card Show, 1928 E. Glenwood Pl., SH: 5pm-10pm, T: 100-8, F: \$30., A: free. Dave Tabb, Stevie or Matt, 4521 Campus Dr., #387, Irvine, CA 92715. PH: 714-854-1991.

Dec 30-31 CA, San Jose. Comic Book, Sports Card & Toy Show, Dry Creek Shopping Ctr. 1712 H Meridian, SH: Fri. 4pm-9pm

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(EVENTS, From Page 62)

WHAT, WHERE, AND WHEN (Shows and Conventions)

2522.
Dec 18 CT, North Haven. Comic Book & Sports Card Show, Holiday Inn. 201 Washington Ave., Exit I-91, Exit 12 N. or S., SH: 10am-4pm, T: 40-6, F: \$25. for 1, \$45. for 2, A: \$2. Jeff Polino, 295 Columbus Ave., New Haven, CT 06519. PH: 203-776-7520.

Dec 26 CT, Rocky Hill. Comic Book & Sports Card Show, Howard Johnson. Exit 24 off I-91, SH: 9:30am-3:30pm, T: 40, F: \$25. for 1, \$45. for 2, A: free. Software Unlimited Productions, 34-3 Shunpike Rd., Ste. 180, Cromwell, CT 06416. PH: 203-648-0867.

Dec 30 CT, Milford. Comic Book & BB Card Show, K of C Hall. 625 Bridgeport Ave., SH: 6pm-10pm, T: 50, F: \$50. for 1, \$45. ea. add'l, A: \$2. adults, \$1., under 10. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

Jan 7-8 CT, Suffield. Comic Book, Sports Card & Collectibles Show, Mtn. Rd. Shopping Ctr. Rt. 168, W. of Rt. 75, SH: 10am-5pm, T: 35-8, F: \$65., A: free. Matt's Sportscards, Matt DeRoma, 169 Elm St., Enfield, CT 06082. PH: 203-741-2522.

DELAWARE

Jan 6-8 DE, Claymont. Comic Book Spectacular, Tri-State Mall. I-95 & Naamans Rd., SH: Fri. & Sat. 10am-9:30pm, Sun. 12noon-5pm, T: 50-8, F: \$90., A: free. RM Promos., Rob or Karen Gornberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 908-422-7106 or 422-9365.

WASHINGTON D.C.

FLORIDA

Dec 10 FL, Tampa. Comic Book & Sports Card Show, American Legion. 6918 N. Florida Ave., SH: 9am-5pm, T: 50-8, F: \$55., A: free. Rick Allen, 401 W. Waters Ave, Tampa, FL

33604. PH: 813-930-0209.
Dec 11 FL, Orlando. Comic Book Mega-Show VI, Marriott. 8001 International Dr. (I-4 Exit Sand Lake Rd.), SH: 10am-5pm, T: 50-6, F: \$50., A: \$3. Skyline Promos., PH: 407-426-7745.
Dec 18 FL, Ft. Charlotte. Comic Book & Sports Card Show, Cultural Center. 2280 Aaron St., SH: 9am-5pm, T: 30-6, F: \$40., A: free. Marge Honkanen, 511 SE 33rd St., Cape Coral, FL 33904. PH: 813-574-7731. Gail Palmer, PH: 813-772-0254.

GEORGIA

Dec 9-11 GA, Lilburn-Atlanta. Comic Book Show, Lilburn Crossing Shopping Ctr. 4230 Hwy. 29, SH: Fri. 4pm-9pm, Sat. 10am-7pm, Sun. 11am-6pm, T: 20, F: \$65., A: \$1., under 6 free. P.T. Shows, Inc., David Bradford or Charles Dozetos, 4230 Hwy. 29, Lilburn, GA 30247. PH: 800-251-5150 or 404-923-5557.

Dec 10-11 GA, Atlanta-Kennesaw. Comic Book & Sports Card Show, Outlets Ltd. Mall. 750 George Busbee Pkwy. (I-75, Exit 117 at Chastain Rd.), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8, F: \$75., A: free. All Stars Promos., Jon White, 750 George Busbee Pkwy., Kennesaw, GA 30144. PH: 404-924-3491 or 428-4980.

Dec 16-18 GA, Lilburn-Atlanta. Comic Book Show, Lilburn Crossing Shopping Ctr. 4230 Hwy. 29, SH: Fri. 4pm-9pm, Sat. 10am-7pm, Sun. 11am-6pm, T: 20, F: \$65., A: \$1., under 6 free. P.T. Shows, Inc., David Bradford or Charles Dozetos, 4230 Hwy. 29, Lilburn, GA 30247. PH: 800-251-5150 or 404-923-5557.

Dec 17-18 GA, Atlanta-Kennesaw. Comic Book & Sports Card Show, Outlets Ltd. Mall. 750 George Busbee Pkwy. (I-75, Exit 117 at Chastain Rd.), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8, F: \$75., A: free. All Stars Promos., Jon White, 750 George Busbee Pkwy., Kennesaw, GA 30144. PH: 404-924-3491 or 428-4980.

Dec 23-24 GA, Lilburn-Atlanta. Comic Book Show, Lilburn Crossing Shopping Ctr. 4230 Hwy. 29, SH: Fri. 11am-9pm, Sat. 10am-5pm, T: 20, F: \$65., A: \$1., under 6 free. P.T.

Shows, Inc., David Bradford or Charles Dozetos, 4230 Hwy. 29, Lilburn, GA 30247. PH: 800-251-5150 or 404-923-5557.

Dec 30-31 GA, Lilburn-Atlanta. Comic Book Show, Lilburn Crossing Shopping Ctr. 4230 Hwy. 29, SH: Fri. 4pm-9pm, Sat. 10am-5pm, T: 20, F: \$65., A: \$1., under 6 free. P.T. Shows, Inc., David Bradford or Charles Dozetos, 4230 Hwy. 29, Lilburn, GA 30247. PH: 800-251-5150 or 404-923-5557.

Jan 6-8 GA, Valdosta. Comic Book, Coin, Currency, Stamps & Sports Card Show, Valdosta Mall. 1700 Norman Dr., T: 50, F: \$100., A: free. Robert Chambliss, PO Box 37272, Tallahassee, FL 32315. PH: 904-442-9240.

Jan 6-8 GA, Lilburn-Atlanta. Comic Book Show, Lilburn Crossing Shopping Ctr. 4230 Hwy. 29, SH: Fri. 4pm-9pm, Sat. 10am-7pm, Sun. 11am-6pm, T: 20, F: \$65., A: \$1., under 6 free. P.T. Shows, Inc., David Bradford or Charles Dozetos, 4230 Hwy. 29, Lilburn, GA 30247. PH: 800-251-5150 or 404-923-5557.

Jan 7-8 GA, Atlanta-Kennesaw. Comic Book & Sports Card Show, Outlets Ltd. Mall. 750 George Busbee Pkwy. (I-75, Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8, F: \$75., A: free. All Stars Promos., Jon White, 3333 George Busbee Pkwy., Kennesaw, GA 30144. PH: 404-924-3491 or 428-4980.

HAWAII

IDAHO

ILLINOIS

Dec 10 IL, Des Plaines. "Old Is Gold", Comic Book & Sports Card Show, Holiday Inn. 1450 E. Touhy Ave. (I-94, Exit Touhy Ave. W., 1 mi.), SH: 10am-3pm, T: 30-8, F: \$25., A: \$1. Gary Norman, PO Box 148, Flossmoor, IL 60422. PH: 708-957-4908.

Dec 10 IL, Lansing. Comic Book & Sports Card Show,

Eisenhower Recreational Ctr. 2550 178th St. (I-80 & 94, Exit Torrence Ave. S., 2 blks. S.), SH: 10am-3pm, T: 20-8, F: \$25. for 1, \$40. for 2, A: \$1. Grand Slam Promos., Joe J. Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

Dec 10 IL, Rolling Meadows. Woodfield Comic Book & Sports Card Show, Holiday Inn. 3405 Algonquin Rd. (Rt. 62 E. of Rt. 53), SH: 10am-4pm, T: 100-8, F: \$35., A: free. Bill O'Malley, PO Box 507, Harvard, IL 60033. PH: 815-943-0140 or Mike Giorgi, PH: 708-303-0622.

Dec 10-11 IL, Homewood. Comic Book & BB Card Show, Washington Square Mall. 17735 S. Halsted, SH: mall hours, T: 55-8, F: \$55., A: free. South Side Productions, 2519 W. 59th St., Chicago, IL 60629. PH: 312-434-8809.

Dec 11 IL, Hillside. Comic Book Show, Holiday Inn. 4400 Frontage Rd., I-290 (between Wolf & Mannheim Rds.), SH: 10am-3pm, T: 30-8, F: \$40. (\$35. prepaid), A: \$1.50 (ladies free). Graham Crackers Comics, Jamie Graham, 5 E. Chicago Ave., Naperville, IL 60514. PH: 708-355-4310 or 852-1810.

Dec 11 IL, Crystal Lake. Comic Book & Sports Card Show, Holiday Inn. Rt. 31 & Three Oaks Rd. (2 mi. S. of Rt. 176 & 11 mi. N. of I-90), SH: 10am-3pm, T: 8, F: \$30., A: \$1., 6 & under free. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-309-8204 (24 hrs.), 661-2430 (24 hr pager) or 620-0865 (9am-8pm).

Dec 11 IL, Orland Park. Comic Book & Sports Card Show, Civic Center. 147th St. (1 blk. W. of La Grange Rd.), SH: 9am-3pm, T: 60-6, F: \$28., A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Dec 11 IL, Gurnee. Comic Book & Sports Card Show, American Legion. Rt. 132 (1/2 blk. E. of Rt. 21), SH: 9am-4pm, T: 30, F: \$20., A: free. Ron Raye, 325 Jeanette, Mundelein, IL 60060.

Dec 11 IL, Matteson. "Old Is Gold" Comic Book & Sports Card Show, Holiday Inn. I-57 & Rt. 30, SH: 5pm-9pm, T: 21-6 & 8,

(EVENTS Continues on Page 64)

(EVENTS, From Page 63)

F: \$25-\$30, A: \$1. Gary Norman, PO Box 148, Flossmoor, IL 60422. PH: 708-957-4908.

Dec 11 IL, Peoria. Comic Book Convention, Signature Inn, 4112 Brandywine Dr., I-74 Exit 89 War Memorial, SH: 10am-4pm, T: 19, F: \$40, A: free. Central Illinois Comics, John, PH: 217-753-3909.

Dec 11 IL, Rolling Meadows. Du Page Comic Book & Sports Card Show, Holiday Inn, 150 S. Gary Ave. (just S. of North Ave.), SH: 10am-4pm, T: 60-8, F: \$35, A: free. Bill O'Malley, PO Box 507, Harvard, IL 60033. PH: 815-943-0140 or Mike Giorgi, PH: 708-303-0622.

Dec 11 IL, Chicago. Comic Book Convention, Hyatt Regency Woodfield, 1800 E. Golf Rd., SH: 10am-4pm, A: \$3.25, Great Eastern Conventions, F. Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845 or FAX: 908-806-8409.

Dec 11 IL, Springfield. Comic Book & Sports Card Show, Holiday Inn South, 625 E. St. Joseph, SH: 9am-4pm, T: 50-6, F: \$25, A: free. Ron Hull, 2457 Griffiths, Springfield, IL 62702. PH: 217-523-3598.

Dec 14 IL, Lincolnwood. Comic Book & Sports Card Show, Radisson Hotel, 4500 W. Touhy Ave. (2 blks. E. of Edens Hwy.), SH: 6pm-10pm, T: 40-8, F: \$25, A: \$1, under 8 free. Irv & Char Alexander, 8433 Keystone Ave., Skokie, IL 60076. PH: 708-677-7984.

Dec 17 IL, Homewood. "Old Is Gold" Comic Book & Sports Card Show, Best Western, 17400 S. Halsted, (Exit S. off I-80, 294), SH: 10am-2:30pm, T: 8, F: \$25, A: \$1, Gary Norman, PO Box 148, Flossmoor, IL 60422. PH: 708-957-4908.

Dec 18 IL, Bloomington. Chicagoland Comic Book & Sports Card Show, Indian Lakes Resort, 350 W. Schick Rd., SH: 9:30am-4pm, T: 80-8, F: \$40, A: \$1. Silver Reef Inc., William Mueller, 200 S. Roselle Rd., Schaumburg, IL 60193. PH: 708-351-1755 or 351-1799.

Dec 18 IL, Crystal Lake. Comic Book & Sports Card Show, Holiday Inn, Rt. 31 & Three Oaks Rd. (2 mi. S. of Rt. 176 & 11 mi. N. of I-90), SH: 10am-3pm, T: 8, F: \$30, A: \$1, 6 & under free. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-309-8204 (24 hrs.), 661-2430 (24 hr pager) or 620-0865 (9am-8pm).

Dec 18 IL, Winthrop Harbor. Comic Book, Sports Card & Collectibles Show, Schalder Bldg, 2700 9th St., Hwy. 94 to Rt. 173, E. to Sheridan Rd., N. on Sheridan Rd. to 9th St. W., SH: 9am-4pm, T: 50-8, F: \$30, for 1, \$50, for 2, A: \$1. Staline Sports Cards, Comics & Collectibles, John Coxey, 1824 12th St., Winthrop Harbor, IL 60096. PH: 708-746-1182 or Larry Willems, PH: 414-652-2492.

Dec 18 IL, Berwyn. Comic Book & Sports Card Show, Sokol Berwyn, 6445 W. 27th Pl., SH: 9:30am-2:30pm, T: 30, F: \$20, A: free. Extra Innings, Inc., 605 Ogden Ave., Downers Grove, IL 60515. PH: 708-960-4700.

Dec 18 IL, Springfield. Comic Book & Sports Card Show, Patricia Doyle Auction Gallery, 3030 W. Jefferson St., SH: 10am-4pm, T: 45-6, F: \$25, A: free. Greg Stinnett, 3030 W. Jefferson St., Springfield, IL 62707. PH: 217-546-8709. Tom Cooper, PH: 217-787-0370.

Dec 18 IL, Chicago. Comic Book Convention, Hyatt Regency Woodfield, 800 E. Golf Rd., SH: 10am-4pm. Great Eastern Conventions, F. Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845.

Dec 18 IL, Rolling Meadows. Woodfield Comic Book & Sports Card Show, Holiday Inn, 3405 Algonquin Rd. (Rt. 62 E. of Rt. 53), SH: 10am-4pm, T: 100-8, F: \$35, A: free. Bill O'Malley, PO Box 507, Harvard, IL 60033. PH: 815-943-0140 or Mike Giorgi, PH: 708-303-0622.

Dec 18 IL, Mt. Vernon. Comic Book, Sports Card & Racing Show, Ramada Hotel, I-57 & Rt. 15, S: 9am-5pm, T: 25-8, F: \$20, A: free. Mike Bleeks, RR 2, Enfield, IL 62835. PH: 618-963-2002.

Dec 24 IL, Willowbrook-Burr Ridge. "Old Is Gold" Comic Book & Sports Card Show, Best Western Inn, I-55 to Countyline Rd., Exit S., turn right, W. at first light, half mi. on Frontage Rd., SH: 5pm-9pm, T: 23-6 & 8, F: \$25-\$30, A: \$1. Gary Norman, PO Box 148, Flossmoor, IL 60422. PH: 708-957-4908.

Dec 28 IL, Lincolnwood. Comic Book & Sports Card Show, Radisson Hotel, 4500 W. Touhy Ave. (2 blks. E. of Edens Hwy.), SH: 6pm-10pm, T: 40-8, F: \$25, A: \$1, under 8 free. Irv & Char Alexander, 8433 Keystone Ave., Skokie, IL 60076. PH: 708-677-7984.

Dec 31-Jan 1 IL, Homewood. "Old Is Gold" Comic Book & Sports Card Show, Best Western, 17400 S. Halsted, (Exit S. off I-80, 294), SH: Sat 10am-3pm, Sun. 12noon-5pm, T: 28-8, F: \$50, (2 days), A: \$1. Gary Norman, PO Box 148, Flossmoor, IL 60422. PH: 708-957-4908.

Jan 6 IL, Chicago-Schiller Park. Fri. Night Comic Book & Sports Card Show, Howard Johnson Hotel O'Hare, Irving Park Rd. & Mannheim Rd., SH: 6pm-10pm, T: 50, F: \$25, A: \$1, under 6 free. Triple Play Prod., 7325 W. Irving Park Rd., Ste. 200, Chicago, IL 60634. PH: 312-625-5252 or FAX: 312-625-6849.

Jan 7 IL, Orland Park. Comic Book & Sports Card Show, Civic Center, 1 block W. of LaGrange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 60-6, F: \$25, for 1, \$45, for 2, A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 7 IL, Des Plaines. "Old Is Gold" Comic Book & Sports Card Show, Holiday Inn, 1450 E. Touhy Ave., I-294 Exit Touhy W. 1 mile, SH: 10am-3pm, T: 30-8, F: \$30, A: \$1. Gary Norman, PO Box 148, Flossmoor, IL 60422. PH: 708-957-4908.

Jan 7-8 IL, W. Dundee. Comic Book & Sports Card Show,

Spring Hill Mall, Rts. 31 & 72, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 100, F: \$70, (2-days), A: free. Vic Anderson, PO Box 7083, Elgin, IL 60121. PH: 708-888-1891.

INDIANA

Dec 10 IN, Michigan City. Comic Book & Sports Card Show, Franklin Miller American Legion Post #37, 756 E. US Hwy. 20, I-94 Exit 34B (quar. mi. E. of Marquette Mall), SH: 10am-3pm, T: 35-8, F: \$20, for 1, \$35, for 2, A: free. Grand Slam Promos., Joe J. Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

Dec 10 IN, Hammond. Calumet Region Comic Book & Sports Card Show, F.O.P. #51, 7527 Kennedy Ave., SH: 9:30am-2:30pm, T: 28, F: \$12.50, A: \$1, adults, children 50 cents. Tom Grabowski, 2654 Forest Park Dr., Dyer, IN 46311. PH: 219-865-1563.

Dec 10-11 IN, Fort Wayne. Comic Book, Ballcard, Racing, Coin, Stamp & Star-Trek Show, Southtown Mall, US 27-33 South, SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 60, F: \$75, A: free. Gene F. Haberlich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnight.

Dec 11 IN, Highland. Comic Book & Sports Card Show, Obie's Playhouse, 3904 Ridge Rd. (I-80 & 94, Exit Cline Ave., S. to Ridge Rd.), SH: 10am-2:30pm, T: 20-8, F: \$20, for 1, \$35, for 2, A: \$1. Grand Slam Promos., Joe J. Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

Dec 16 IN, Highland. Comic Book & Sports Card Show, Lincoln Center, 2450 Lincoln (2 mi. S. of 80/94, 1 blk. E. of Indianapolis Blvd.), SH: 6pm-9:30pm, T: 6 (16 vendors), F: \$15, for 2, A: free. Kitty Watson, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114 (8am-10pm).

Dec 16-18 IN, South Bend. Comic Book, Sports Card, Coin, Stamp & Collectible Show, North Village Mall, 31-33 North, SH: Fri. & Sat. 9am-9pm, Sun. 11am-5pm, A: free. Betty Samulski, PH: 219-277-3020 or Mark O'Neill, PH: 616-455-8917.

Dec 17 IN, Hammond. Calumet Region Comic Book & Sports Card Show, F.O.P. #51, 7527 Kennedy Ave. (I-80 & Kennedy N. Exit), SH: 9:30am-2:30pm, T: 28-8, F: \$12.50, A: \$1, adults, children 10 & under 50 cents. Tom Grabowski, 2654 Forest Park Dr., Dyer, IN 46311. PH: 219-865-1563.

Dec 17 IN, Hammond. Comic Book & Sports Card Show, American Inn, 4000 Calumet, I-90 Exit 5, SH: 10am-3pm, T: 35-6, F: \$20, for 1, \$35, for 2, A: \$1. Grand Slam Promos., Joe J. Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

Dec 17-18 IN, Fort Wayne. Comic Book, Ballcard, Racing, Coin, Stamp & Star-Trek Show, Southtown Mall, US 27-33 South, SH: Sat. 8am-10pm, Sun. 11am-6pm, T: 70, F: \$75, A: free. Gene F. Haberlich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnight.

Dec 18 IN, Fort Wayne. Premier Comic Book & Sports Card Show, Ramada Inn, I-69, Exit 105A, S.R. 14, SH: 10am-4pm. Greg Mayne, PH: 219-824-4238 or Brian Mayne, PH: 219-824-9364.

Dec 18 IN, Evansville. Comic Book & Sports Card Show, Ramada Inn North, US 41 North, SH: 10am-5pm, T: 24-8, F: \$25, A: free. King of Cards Promos., Tommy Hall, 2334 Wintergreen Loop South, Owensboro, KY 42301. PH: 502-683-3751.

Dec 18 IN, Indianapolis. Comic Book, Animation & Toy Show, Holiday Inn East, 6990 E. 21st St. (Shadeland Exit of I-70 or I-465), SH: 10:30am-4:30pm, T: 90, A: \$3. Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-824-9602.

Dec 18 IN, Portage. Comic Book & Sports Card Show, Days Inn, 6161 Melton Rd., I-94 Exit 19 or I-90 Exit 23, SH: 10am-3pm, T: 30-6, F: \$20, for 1, \$35, for 2, A: \$1. Grand Slam Promos., Joe J. Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

Dec 19-22 IN, Fort Wayne. Comic Book, Ballcard, Racing, Coin, Stamp & Star-Trek Show, Southtown Mall, US 27-33 South, SH: 9am-10pm, T: 30-40, F: \$100, A: free. Gene F. Haberlich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnight.

Dec 23-24 IN, Fort Wayne. Comic Book, Ballcard, Racing, Coin, Stamp & Star-Trek Show, Southtown Mall, US 27-33 South, SH: Fri. 10am-9pm, Sat. 8am-5pm, T: 60-75, F: \$90, A: free. Gene F. Haberlich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnight.

Dec 26-29 IN, Fort Wayne. Comic Book, Ballcard, Racing, Coin, Stamp & Star-Trek Show, Southtown Mall, US 27-33 South, SH: 10am-9pm, T: 30-40, F: \$100, A: free. Gene F. Haberlich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnight.

Dec 26-29 IN, Fort Wayne. Comic Book, Ballcard, Racing, Coin, Stamp & Star-Trek Show, Southtown Mall, US 27-33 South, SH: 10am-9pm, T: 30-40, F: \$100, A: free. Gene F. Haberlich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnight.

Dec 30-Jan 1 IN, Fort Wayne. Comic Book, Ballcard, Racing, Coin, Stamp & Star-Trek Show, Southtown Mall, US 27-33 South, SH: mail hours, T: 60, F: \$85, A: free. Gene F. Haberlich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnight.

Jan 7-8 IN, Indianapolis. Collectible Show, State Fairgrounds, 38th St. & Fall Creek Pk., SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 100-8, F: \$60, A: \$1. Show Promos. Inc., PO Box 50393, Indianapolis, IN 46250. PH: 317-254-8681 or 842-0354.

Jan 7 IN, Portage. Comic Book & Sports Card Show, Days Inn, 6161 Melton Rd., I-94 Exit 19 or I-90 Exit 23, SH: 10am-3pm, T: 30-6, F: \$20, for 1, \$35, for 2, A: \$1. Grand Slam Promos., Joe J. Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

Jan 7 IN, Marion. Comic Book & BB Card Show, 4-H Community Building, 4 miles W. of I-69 (Exit 64) on SR# 18, SH: 10am-5pm, T: 30-10, F: \$30, A: free. Hoss's Cards, Jerry Hoss, 3470 Marksara Dr., Marion, IN 46952. PH: 317-664-3245 or 219-429-4416.

Jan 7-8 IN, South Bend. Comic Book, Coin, Stamp, Sports Card & Collectible Show, North Village Mall, 31-33 North, SH: Sat. 9am-9pm, Sun. 11am-5pm, A: free. Betty Samulski, PH: 219-277-3020.

IOWA

Dec 17 IA, Des Moines. Comic Book & Sports Card Show, Urbandale Legion Hall, 6805 Douglas Ave., SH: 10am-5pm, T: 24-8, F: \$30, A: free. Leonard Belzer, 6213 NE Rising Sun Dr., Des Moines, IA 50317. PH: 515-262-5395 or 265-9362.

Dec 18 IA, Bettendorf. B&L Comic Book & Sports Card Show, Holiday Inn, 909 Middle Rd. off I-74, SH: 10am-4pm, T: 25, F: \$25, for 1, \$40, for 2, A: \$1. Bob & Linda Lake, 1508 43rd St., Rock Island, IL 61201. PH: 309-786-8097.

KANSAS

Dec 10 KS, Hutchinson. Comic Book & Sports Card Show, Convention Hall, Ave. A St. & 101 S. Walnut, SH: 9am-4pm, T: 50, F: \$25, for 1, \$40, for 2, \$50, for 3, A: free. Sportsfan Card Shop, Butch McClellan, 20 E. 2nd, Hutchinson, KS 67501. PH: 316-665-5533 or 665-0340 (nights).

KENTUCKY

Dec 10 KY, Bowling Green. Freemoney Comic Book, Sports Card & Collectibles Show, Greenwood Executive Inn, Scottsville Rd., I-65 Exit 22, SH: 8:30am-4:30pm, T: 35-6, F: \$25, for 1, \$50, for 3, A: free. James Miles, 402 Sumpter Ave., Bowling Green, KY 42101. PH: 502-842-6492 after 6pm.

Dec 10 KY, Hebron. Holiday Comic Book & Sports Card Show, Connor H.S. 3300 Cougar Pass, SH: 10am-4pm, T: 100-8, F: \$15, A: 50 cent donation. Scott Rennington, 1756 Deer Run Dr., Burlington, KY 41005. PH: 606-586-9596 or 219-836-0184.

Dec 10-11 KY, Louisville. Comic Book, Sports Card & Music Collectors Show, Ramada-Brownsboro Rd. (I-264, Exit 22), SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 40-6, F: \$30, A:

(EVENTS Continues on Page 66)

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(EVENTS, From Page 64)

\$1. The Perfect Game, PO Box 99, Goshen, KY 40026. PH: 502-228-9707.
Dec 10-11 KY, Louisville. Comic Book, Sports Card, NASCAR & Sports Memorabilia Show, Pleasure Ridge Park H.S. 5901 Greenwood Rd., SH: Sat. 9am-6pm, Sun. 11am-5pm, T: 75-6, F: call for prices, A: \$1. Dale Mabrey, PH: 502-473-8311 (school) or 935-2690 (home).
Jan 7 KY, Hopkinsville. Comic Book & Sports Card Show, Pennyville Mall, SH: 10am-5pm, T: 30, F: \$40., A: free. Herb McGrath, 1877A E. 9th St., Hopkinsville, KY 42240. PH: 502-886-6535.

LOUISIANA

Dec 10 LA, Baton Rouge. Comic Book & Sports Card Show, Bon Marche Mall, 7359 Florida Blvd., SH: 10am-6pm, T: 12-6, F: \$50., A: free. Bon Marche Sports, Rick Koury, 4104 Leon Dr., Alexandria, LA 71303. PH: 318-487-8170 or 443-0322.
Dec 17 LA, Shreveport. Comic Book & Sports Card Show, Mall St. Vincent, 1133 St. Vincent Ave., SH: 10am-6pm, T: 18-8, F: \$60., A: free. Rick Koury, 4104 Leon Dr., Alexandria, LA 71303. PH: 318-487-8170 or 443-0322.
Jan 7 LA, Metairie. Comic Book & Sports Card Show, Clearview Shopping Ctr. Mall, 4436 Veterans Blvd., SH: 10am-9pm, T: 20-6, F: \$60., A: free. RK Mall Shows, Rick Koury, 4104 Leon Dr., Alexandria, LA 71303. PH: 318-487-8170 or 443-0322.

MAINE

MARYLAND

Dec 10 MD, Silver Spring. Comic Book, Sports Card & Nostalgia

WHAT, WHERE, AND WHEN (Shows and Conventions)

Holiday Show, "Armory Place", Fenton St. & Wayne Ave., (I-495 Exit 31B L. at Wayne, 1 blk., after Rt. 29 Colesville Rd.), SH: 10am-4pm, T: 80, F: \$65., A: \$2. Nick Shoff, PH: 301-990-4929.

Dec 17 MD, Silver Spring. Jubilee's Comic Book & Non-Sports Card Convention, Armory Place, 925 Wayne Ave., SH: 10am-4pm, T: 70, F: \$65. Jubilee Ent., 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.

MASSACHUSETTS

Dec 10 MA, North Andover-Lawrence. Merrimack Valley's Comic Book & Sports Card Show, Quality Inn, Rt. 114, Exit 42A off Rt. 495 (across from N. Andover Mall), SH: 10am-4pm, T: 30-8, F: \$30., A: \$1., under 12 free. Michael's Fine Jewelry & Collectibles Co., Michael or Leo Blanchette, 290 Broadway, Ste. 462, Methuen, MA 01844. PH: 508-685-2049.

Dec 10 MA, Natick. Comic Book Show, Hampton Inn. Speen St. off Rt. 9, SH: 10am-4pm, T: 35-6, F: \$30., A: \$1. Hedin Shows, Billy & Philomena Hedin, Box 1435, 3 Murray Rd., Framingham, MA 01701. PH: 508-485-6500 or 722-0727 (MA only).

Dec 11 MA, Woburn. Comic Book & Collectables Show, Ramada Hotel, Exit 35 off 128 (next to Showcase Cinemas), SH: 11am-4pm, T: 35-8, F: \$50., A: \$2. adults, \$1. 16 & under, 5 & under free. Larry, PH: 617-596-3336.

Dec 18 MA, Natick. Comic Book & Collectables Show, Holiday Inn Crown Plaza, Exit 12 off Mass. Pike, go E. on Rt. 9 (across from Natick Mall), SH: 11am-4pm, T: 35-8, F: \$50., A: \$2. adults, \$1. 16 & under, 5 & under free. Larry, PH: 617-596-3336.

Dec 24 MA, Woburn. Holiday Bonus Comic Book Show, Howard Johnson, Exit 36, Rt. 93, SH: 9am-3pm, T: 100-6, F: \$40. for

1, \$70. for 2, A: \$1. Hedin Shows, Billy & Philomena Hedin, Box 1435, 3 Murray Rd., Framingham, MA 01701. PH: 508-485-6500 or 722-0727 (MA only).

Dec 26 MA, Chicopee. Comic Book & Sports Card Show, Nativity Church Hall, 780 Chicopee St., SH: 10am-4pm, T: 50-8, F: \$30. for 1, \$50. for 2, A: \$1., under 10 free. Joe Garity, 29 Dixie Terr., Chicopee, MA 01020. PH: 413-593-6046.

Dec 27 MA, Swansea. Comic Book, Sports Card & Racing Collectables, Venus De Milo, Rt. 6, SH: 5pm-10pm, A: \$2. Frank, PH: 617-762-0110 or Gordon, PH: 508-675-0400.

Dec 29 MA, Foxboro. Comic Book, Sports Card & Non-Sports Card Show, Demetris Convention Center, 2 Washington St. (1 mi. N. of Foxboro Stadium on Rt. 1), SH: 5:30pm-10pm, T: 55, F: \$42., A: \$1. My Mom Threw Out My Baseball Cards, Steve Lacasse, 143 N. Washington St., N. Attleboro, MA 02760. PH: 508-699-6243.

Jan 5-8 MA, Chicopee. "Collector's Fest", Fairfield Mall, Exit 5 MA Pike & Rt. 33, SH: mall hours, A: free. Bill's Card Stop, Bill Gouvalaris, 661 Salem St., Malden, MA 02148. PH: 617-324-5764.

MICHIGAN

Dec 9-10 MI, Traverse City. Comic Book & Sports Card Show, Howe Arena-Civic Center, SH: Fri. 5pm-10pm, Sat. 10am-5pm, T: 32-8, F: \$30., A: free. Dedee O'Brien, 426 Alice Ln., Traverse City, MI 49684. PH: 616-943-4918 after 6pm.

Dec 10 MI, Midland. Comic Book & Sports Card Show, Ramada Inn, 1815 S. Saginaw Rd. (across from K-Mart), SH: 10am-5pm, T: 25, F: \$25., A: free. Jim Knarr, PH: 517-631-4976.

Dec 10 MI, Muskegon. Comic Book & Sports Card Show, Northway Lanes, 1751 Evanston Ave., SH: 9am-4pm, T: 30-8, F: \$20., A: free. Jim Jancsek, 17990 North Shore Dr., Silver Lake, MI 49456. PH: 616-846-5743 after 5.

Dec 10-11 MI, Roseville. Comic Book & Sports Card Show, Roseville Plaza, 12 Mile & Gratiot, SH: Sat. 10am-9pm, Sun. 11am-4pm, T: 75-8, F: \$50., A: Rick Behar, 710 W. Eleven Mile Rd., Ste. #150, Royal Oak, MI 48067. PH: 810-549-2377 or Bruce Hoffman, PH: 810-779-7623.

Dec 11 MI, Saginaw. Comic Book & Sports Card Show, Sheraton Inn, I-675 & Tittabawassee Rd., SH: 10am-3pm, T: 25, F: \$30., A: free. Jim Knarr, PH: 517-631-4976.

Dec 11 MI, Royal Oak. Encore-Con Comic Book Show, American Legion Hall, 1815 Rochester Rd. (corner of 12 Mile & Rochester Rd.), SH: 10am-4pm, T: 45-8, F: \$35. (in advance), \$40. (at the show), A: \$2. Michael Goldman, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 313-350-2633.

Jan 7 MI, Grand Rapids. Comic Book, Sports Card, Coin & Stamp Show, Breton Village Mall, Breton Rd. at Burton St., SH: 9:30am-6pm, T: 60-8, F: \$55., A: free. Johnson Coins, Richard Johnson, 2292 Edgewater, Grand Rapids, MI 49505. PH: 616-361-8993.

MINNESOTA

Dec 10-11 MN, Duluth. Comic Book & BB Card Show, Duluth Entertainment Ctr. Ctr. 350 Harbor Dr., SH: Sat. 9am-5pm, Sun. 10am-4:30pm, T: 45, F: \$65. Lantern News, Kevin J. Bergson, PH: 701-235-4329.

MISSISSIPPI

MISSOURI

Dec 10 MO, Springfield. Collector's Choice Comic Book & Sports Card Show, University Plaza Trade Center, SH: 10am-6pm, T: 50-8, F: \$35. for 1, \$50. for 2, A: \$1., under 8 free. Rick Dykes, 303 E. Battlefield, Ste. E, Box 110, Springfield, MO 65807. PH: 417-881-0584 or 888-6948 (24 hrs.).

Dec 11 MO, St. Louis. Gateway Comic Book & Sports Card Show, Henry The 8th, 4690 N. Lindberg, I-70 Exit 235, SH: 9am-3pm, T: 50, F: \$35. for 1, \$60. for 2, A: \$1. Paul J. Pagano, PH: 314-940-4562 24 hrs.

Dec 11 MO, Springfield. Comic Book & Sports Card Show, Radisson Inn (formerly Sheraton), 3333 S. Glenstone, SH: 10am-4pm, T: 25, F: \$35. for 1, \$60. for 2, A: \$1. Joe Chritton, PH: 417-889-2014 or Chris Robertson, PH: 417-725-1099.

Dec 18 MO, St. Louis-St. Charles. Comic Book & Sports Card Show, Heart of St. Charles, I-70 & 5th St. (at MO. River Bridge) entering St. Charles, SH: 10am-4pm, T: 50-8, F: \$35., A: \$1., 8 & under free. Four Seasons Shows, Carol Fisher, PO Box 682, Bridgeton, MO 63044. PH: 314-739-3279.

Dec 18 MO, St. Louis-St. Peters. Gateway Comic Book & Sports Card Show, Holiday Inn, 4221 S. Outer Rd., Cave Springs, I-70 Exit 225, SH: 9am-3pm, T: 45, F: \$30. for 1, \$50. for 2, A: \$1. Paul J. Pagano, PH: 314-940-4562 24 hrs.

MONTANA

NEBRASKA

Dec 18 NE, Omaha. Comic Book, BB Cards, Toys & Coin Show, Holiday Inn, I-80 & 72nd St., SH: 10am-4pm, T: 100-6 & 8, F: \$30-\$40., A: free. Bill Fogleman, 2917 S. 120th St., Omaha, NE 68144. PH: 402-330-7670.

Jan 6-8 NE, Omaha. Comic Book, Sports Card & More Show, Westroad Shopping Mall, SH: mall hours, T: 80-8, F: \$100., A: free. Rich Riley, 111 S. Harlan St., Algona, IA 50511. PH: 515-295-2112.

NEVADA

Dec 18 NV, Las Vegas. 4th Annual Christmas Comic Book & BB Card Show, Hacienda Hotel & Casino, 3950 S. Las Vegas Blvd., SH: 10am-6pm, T: 80, F: \$65-\$80., A: \$3., 10 & under free. Lee Samuels, 5421 Singing Hills Dr., Las Vegas, NV 89130. PH: 702-658-1549.

Jan 7-8 NV, North Las Vegas. Comic Book & BB Card Convention, Silver Nugget Casino, 2140 N. Las Vegas Blvd., SH: 10am-5pm, T: 70, F: \$45. for 1 day, \$75. for 2, A: \$1., 10 & under free. Lee Samuels, PH: 702-658-1549 or Ron Kosinski, PH: 702-369-2511.

NEW HAMPSHIRE

NEW JERSEY

Dec 9-10 NJ, Paramus. Collectible Card & Comic Book Show, Sports World, 200 Rt. 17 North, SH: Fri. 5pm-10pm, Sat. 10am-5pm, T: 55-8, F: \$45., Sat. \$55., both days \$90., A: free. Rob Contino, 30 Linwood Ave., Bogota, NJ 07603. PH: 201-342-8980.

Dec 10 NJ, South Plainfield. Monthly Comic Book & Sports Card Show, Grand Slam Family Sports Center, 910 Oak Tree Rd. (Oak Tree Business Center, behind Resnick Distributors), SH: 10am-6pm, T: 40-8, F: \$35., A: free. Michael & Lisa Waldbaum, Box 283, Keasbey, NJ 08832. PH: 908-757-8827 or 324-1417.

Dec 10 NJ, Bellmawr. Comic Book Convention, Howard Johnson, 341 S. Black Horse Pike (Rt. 168, N. off Exit 3 of NJ Tpke.), SH: 10am-4pm, T: 30-6, F: \$45-\$55., A: \$3. Four Color Comic Art Conventions, Ron Jordan, PO Box 11234, New Brunswick, NJ 08906. PH: 908-828-5955.

Dec 10 NJ, Hillsborough. World of Cards & Comics Convention, Fire Co. #2, 375 Rt. 206, SH: 10am-4pm, T: 50, F: \$43., A: \$1.50. TJ's World of Stuff, Inc., Tony Grimando, PO Box 23, Dunellen, NJ 08812. PH: 908-968-3886.

Dec 10-11 NJ, Cherry Hill. Comic Book & Sports Card Show, National Guard Armory, Haddonfield Rd. & Grove St., SH: 10am-5pm, T: 75-8, F: \$125., A: \$1. Greg Petrino, 93 Grant St., Holland, PA 18966. PH: 215-968-8577 or Eric Poppel, PH: 215-633-0226.

Dec 10 NJ, Union. Collectors Showcase, Boys & Girls Club, 1050 Jeanette Ave. GSP to Exit 141 or Vaux Hall Rd. W. 1 mi., SH: 9:30am-3:30pm, T: 40-8, F: \$45., A: \$2. Robert Giberna, PO Box 984, Belle Mead, NJ 08502. PH: 908-874-4837.

Dec 11 NJ, Toms River. Comic Book & BB Card Show, Elks Post #1875, Washington & Clifton Ave. (GSP Exit 82 to Rt. 37 E. 1.5 mi.), SH: 9:30am-3:30pm, T: 40-8, F: \$45., A: \$2. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632.

Dec 11 NJ, Colts Neck. Monthly Comic Book & Sports Card Memorabilia Show, Firehouse #2, Conover Rd. off Rt. 34, SH: 9am-4pm, T: 38-8, F: \$25. for 1, \$45. for 2, \$60. for 3, A: free. J. Cirronella, 21 Wedgewood Ave., Colts Neck, NJ 07722. PH: 908-946-9620.

Dec 11 NJ, Piscataway. World of Cards & Comics Convention, Arbor Rescue Squad, Inc. of Piscataway Twp. 1790 W. 7th St., SH: 10am-4pm, T: 55-8, F: \$30., A: \$1.50. TJ's World of Stuff, Inc., Tony Grimando, PO Box 23, Dunellen, NJ 08812. PH: 908-968-3886.

Dec 11 NJ, Bricktown. Comic Book, Sports Card & Memorabilia Show, Temple Beth Or, 200 Van Zile Rd. (1 blk. to R. on Hendrickson), SH: 10am-4pm, T: 80-8, F: \$50. for 1, \$45. ea. add'l, A: \$2. Howell Amusements, Dennis Reid or Bobbi Krupnick, PO Box 564, Howell, NJ 07731. PH: 908-363-2936.

Dec 11 NJ, Flemington. Comic Book, Sports Card & Toy Show, Elks Club, Rt. 31 (across from Fairgrounds), SH: 10am-4pm, T: 39-8, F: \$25., A: free. Ken Wisnefski, 196 Turkey Hill Rd., Asbury, NJ 08802. PH: 908-479-6603.

Dec 11 NJ, Robbinsville. Comic Book & Trading Card Show, Washington Twp. Volunteer Fire Dept. Rt. 130, 3 mi. from Exit 7A of NJ Tpke., SH: 9:30am-3:30pm, T: 45, A: \$2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Dec 11 NJ, Clifton. Comic Book Expo, Recreation Center, 1232 Main Ave. (5 blks. S. of Rt. 66), SH: 10am-4pm, T: 30-6, F: \$35. (\$30. prepaid), A: \$1. PUG Productions, B. Brze-

(EVENTS Continues on Page 68)

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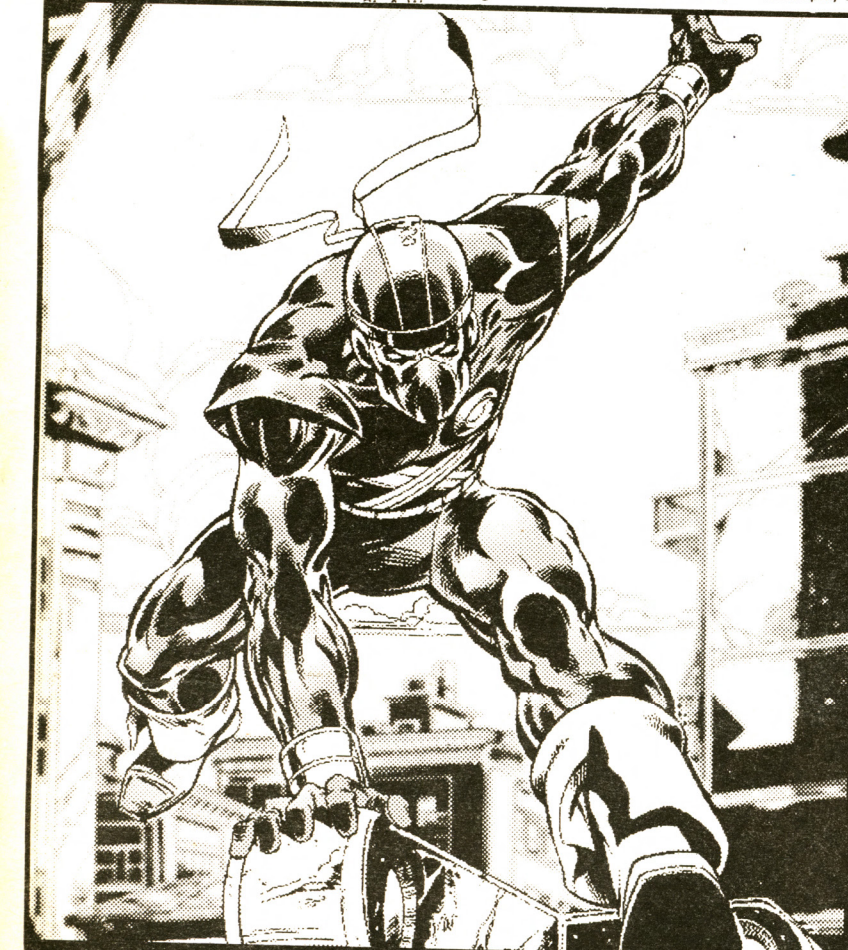
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Vol. 13, Fine ("101 Dalmations", "Donald In Math Magic Land", etc.) 125.00
Vol. 14, Fine + ("Donald And The Wheel", "Ludwig Von Drake", etc.; 1961, illus.) 125.00
1960-61, VF-NM, spiral bound edition of 100, hand-numbered copies ("Jungle Cat", "Swiss Family Robinson", etc., no illus.) 150.00

NON-DISNEY CARL BARKS ITEMS
CALGARY EYE-OPENER WITH BARKS ART
1928 Aug., Abt. VG (4 signed Barks) 60.00
1929 Feb., Abt. VG (8 signed Barks) 75.00
1929 Sept., VG (12 signed illus. & back cov. by Barks; He signed 4 of them "Ahmed", "Abdul", "Hasan", "Sultan" Barks) 125.00
1929 Oct., VG (11 signed Barks only and racist) 100.00
1930 July, VG-Fine (6 signed illus. & back cov. by Barks) 75.00
1930 Dec., VG (16 signed Barks) 100.00
1938 Dec. G-VG (Several Barks illus. none signed) 25.00
1939 Apr. G+ (2 signed Barks illus. & more) 25.00

DELL FUNNY COMIC BOOKS

ADDAMS FAMILY
1 VG 12.00
ADVENTURES OF MIGHTY MOUSE
144-146, 152 (All G), 145 VG, 146 VG, 153 VG 6.00 @
156 Fine-VF 10.00
157 VF-NM 12.50
159 VG 5.00

ALVIN
1 VG 20.00
2-F-G 4.00
6-G-VG, 7-G-VG 7.00 @
11 G-VG, coup. out of bc 3.00
14 VG 10.00

AMAZING CHAN
2 G 2.00

ANDY HARDY
FC 389 VG 8.00

ANDY PANDA
FC 130 Abt. VG 15.00
FC 258 VG 12.00
FC 280 Abt. VG 12.00
FC 280 G+ 10.00
FC 409 G 3.00
16 VG, 30 VG 3.50 @
18 G-VG, 27 G-VG 2.50 @
21 G 1.50
34, 42, 43, 47, 55, 56 (All VG) 2.50 @
36, 37, 51 Fine 3.00 @
36, 39, 43, 47, 49 (All VG) 2.00 @
54 VF 6.00

ANGEL
4 VG, 15 VG 3.00 @
5-VG, 11 G-VG, 13 G-VG 2.50 @
8 G 2.00

BUGS BUNNY
289 Abt. VG 15.00
307 VG-Fine 20.00
307 VG, 355 VG 15.00 @
307 Fair, 327 Fair, 376 Fair 3.50 @
317, 327, 338, 347, 366, 376 (All VG) 10.00 @
347 G 7.50
407, 420, 432 (All G-VG) 6.00 @
407 G, 432 G, 30 G 3.50 @
28 G-VG, 30 G-VG 4.00 @
31-36, 39, 42 (All G-VG) 3.00 @
31 G, 32 G, 38 G, 39 G, 40 G, 41 G, 43 G, 46 G+ 4.7 G, 48 G, 49 G 5.00 @
33 VG+ 35 VG, 42 VG+ 5.00 @
52, 53, 54, 57, 64, 69, 70, 76, 81 (All VG) 3.50 @
52, 54, 57, 60, 64-69, 74, 85 (All G-VG) 2.25 @
55 G-VG (Racist Cov.) 4.00
56 VG-FN (Racist Cov.-Indians) 5.00
57 Fine, 65 VG-Fine 4.00 @
86-88 (All VG) Giants 8.00 @
18 G-VG, 20 VG 3.00 @
90, 92, 99 (All VG) 2.00 @
92 VG-Fine 2.25 @
93 Fine, 96 Fine + 3.00 @
93, 94, 97, 100 (All G) 1.50 @
94 VF-NM 6.00
95 VF, 97 VF, 98 VF, 99 VF, 100 VF 5.00 @
102 VF (Classic Halloween Cov.) 8.00
103, 104 (VF-NM) 4.50 @
103, 104, 116, 119 (All VG) 2.00 @
104, 105, 111, 112, 113, 114 (All G-VG) 1.75 @
109, 118, 119 (All Fine-VF) 3.00 @
103, 111 (All Fine) 2.50 @
115, 116 (VF) 4.00 @
117 NM 5.50
122, 126, 131, 134, 135, 137 (All Fine) 2.00 @
123, 124, 125, 134 (All G-VG) 1.50 @
126 NM 4.00
127, 128, 129, 132, 133, 136, 137 (All VG) 2.75 @
130, 134, 142, 150, 153, 163, 167, 170 (All VG) 1.75 @
141, 145, 159, 164 (All G-VG) 1.50 @
144, 149, 161, 162, 166 (All Fine) 2.00 @
154, 155, 157, 159 (All VG) 2.25 @
172, 183, 185, 186, 187, 188, 190, 191, 195, 196, 197, 200, 225, 234 (All NM) 2.00 @
174, 176, 178, 188, 210, 216, 223 (All VG) 1.50 @
179, 180, 189, 192, 224 (All Fine) 1.75 @
March of Corn. 440 VG-FN 2.50

THE COLOSSAL SHOW
1 G 10.00
1 G 4.50

COMIC ALBUM
2 G-VG (Bugs), 6 Abt. VG (Bugs) 5.00 @
4 VG (T & J), 14 G-VG (Bugs) 3.50 @
4 G (T & J), 14 G-VG (Bugs) 3.50 @
9 VG (Woody), 13 Abt. VG (Woody) 5.00 @
9 G 5.00 @
10 G-VG (Bugs), 12 Abt. VG (T & J), 11 G (Woody) 4.00 @
16 VG+ (Flintstones) 13.50
17 G-VG (Sp. Mouse) 13.50
17 G 3.00 @

CRUSADER RABBIT
735 G-VG (#1) 30.00

DAFFY DUCK
FC 536 VG 8.00
4, 7, 8 (All G-VG) 4.50 @
5, 9 (All VG) 6.00 @
7 G, 8 G 4.00 @
14 VG 4.50 @
18 G-VG, 20 VG 3.00 @
19 VG-FN 5.00
22 G, 34 G, 37 G, 38 G+ 5.00 @
53 G-VG 1.50 @
23, 32, 39 (All G-VG) 2.50 @
23, 26, 40 (All VG) 3.00 @
38 NM 8.00
41 Fine, 55 VG-FN, 56 VG-FN 2.00 @
44 NM 5.00
45, 48, 49, 50 (All VG) 1.75 @
47, 50, 51, 52, 53, 54, 60 (All VG) 1.75 @
61, 69 (All Fine) 3.50 @
66, 67, 111, 134 (All NM) 2.25 @
66, 107, 110, 111, 125, 135 (All VG) 2.00 @
75, 89, 90, 98, 101, 104, 105 (All VG) 1.50 @

FUN-IN
3 VG, 4 VG, 10 VG (Dastardly and Muttley) 7.50 @
13 G-VG 3.00

FUNKY PHANTOM
3 G-VG, 10 VG 2.00 @
1 Abt. G 7.50

GEORGE OF THE JUNGLE
1 Fine-VF 2.50
4, 7, 10 (All VF) 2.00 @

GOLD KEY SPOTLIGHT
1 Fine-VF 2.50

THE HAIR BEAR BUNCH
1 G 3.50
2 G 4.00 @

HANNA-BARBERA SUPER TV HEROES
1 VF 60.00
2 G 15.00
2 G 10.00
2 VF+ 50.00
3 G+ (Space Ghost on Cov.) 17.50
7 Abt. VG (Space Ghost on Cov.) 22.00

HANSEL AND GRETEL
590 G-VG 7.50
2 Fine, 5 Fine-VF 4.00 @

HENRY
FC 155 G-VG 12.00
13, 16, 18, 19 (All VG) 5.00 @
19 Fine+ 8.00
19 VG-Fine, 20 VG+ (Infinity Cov.) 5.00 @
20 Abt. VG 4.00
21, 25, 34, 48, 51 (All G-VG) 3.00 @
23, 24, 25, 42, 47 (All VG) 3.50 @

HENRY ALDRICH
1 G 10.00
4 G-VG 3.00
4 G-VG 15.00
5 Fine+ 8.00
8 VG, 9 VG 8.00 @
11 G, 13 G, 18 G, 19 G 2.50 @
13, 15, 19 (All G-VG) 4.00 @
20 VG 6.00

THE LITTLE MONSTERS
1 VG 6.00
1 G-VG 4.00
3, 4, 6, 13 (All G-VG) 2.00 @
7, 10, 13, 18 G, 23 G-VG, 31 G 1.75 @

LITTLE PEOPLE
692 G 3.50

LITTLE RASCALS
674 G (#1) 6.50
778 VG 8.00
936, 1079 G-VG 4.50 @
1030 G 3.50
1174 VG+ 6.00

LITTLE SCOUTS
5 Abt. VG, 6 Abt. VG 4.00 @

THE LITTLE STOOGES
1 VG 5.00
755 G+ 6.00

LOLLY AND PEPPER
940 G+ 3.50 @

LOONEY TUNES AND MERRIE MELODIES
8 G-VG (Kelly) 50.00
15 Fine (Kelly) 100.00
17 G-VG 35.00
23, 24 G-VG 40.00 @
24 VG center fold out 15.00
26, 28 G-VG 30.00 @
31 G-VG 20.00 @
32, 35 Abt. VG 25.00 @
36 Abt. VG 12.00
40 Abt. VG center fold out 18.00
40 Abt. VG 50 Abt. VG 15.00
46 G, 1/2 back cov. gone 7.00
53, 57 G-VG 15.00 @
53, 57 G-VG 10.00 @
56 G 8.00
59 Abt. VG 12.00
55 G, 68 G, 72 G, 77 G 5.00 @
70, 74, 78, 79 (All G-VG) 7.00 @
74 VG, 80 VG 10.00 @
80, 96, 98, 99 (All G) 4.00 @
82, 83, 84, 87, 89, 90, 91, 95, 96, 97 (All G-VG) 5.00 @
88, 95 (All VG) 8.00 @
100 VG 6.50
101, 104, 109, 118 (All G); 101, 102, 104-110, 112-119 (All G-VG) 5.00 @

MIGHTY MOUSE 1964 SERIES
161 VF-NM 25.00
161 VG 7.00
FC 173 G 2.25 @
FC 315 G 4.00
388 G, 549 G, 623 G-VG, 697 G-VG 3.50 @
894 VG 3.50 @
792 VG-FN, 979 VG 4.50 @
1268 VG-FN 5.50

MILLIE, THE LOVABLE MONSTER
2 VG (Woggon Art) 8.00
6 Fine (Woggon Art) 4.00
6 VG 6.00

MILTON THE MONSTER AND FEARLESS FLY
1 G-VG 12.00

MISS PEACH
1 Abt. VG 18.00

MR. AND MRS. J. EVIL SCIENTIST
1 G-VG 8.00

THE MODONKS
1 G 4.50
2 VG 4.00
2 G 2.00

MOD WHEELS
1 Abt. VG 4.50
2 VG, 8 VG, 13 Fine, 17 Fine 2.25 @
4 VG, 16 VG 1.50 @

MORTY MEERLE
793 G 3.50

MOTHER GOOSE
FC 68 G-VG (Kelly Art) 25.00

MOUSE MUSKETEERS, M.G.M.'s
670 Abt. VG, 9 VG-FN 4.50
711, 764, 1135, 1175, 8, 9, 10, 11, 16, 17 Abt. G-VG 3.00 @
728 Fine 7.00
728, 764, 8, 15, 16, 20 Abt. VG 4.50 @
1135 G, 1290 G 2.50 @

MR. AND MRS. J. EVIL SCIENTIST
2 VG 6.00
2 G-VG 4.00
2 G, 3 G 3.00 @

OSWALD THE RABBIT
FC 183 Fine 25.00
FC 273 G 5.00
FC 315 G 4.00
388 G, 549 G, 623 G-VG, 697 G-VG 3.50 @
894 VG 3.50 @
792 VG-FN, 979 VG 4.50 @
1268 VG-FN 5.50

OUR GANG
4 F-G (pgs. 29-36 out) 10.00
8 G-VG (pages out Barks Sty. Complete) 20.00
21 G-VG, 25 G-VG 15.00 @
22 VG 1.00
26 G 1.00
27 Fine 3.00
30 VG 2.00
30 G+ 12.00
31 Abt. G, 36 Abt. G 7.00 @
48 Fine 10.00
48 Fine 3.00

PEANUTS DELL
4 G-VG 12.00
5 Abt. VG 8.00
5 Fair 3.00
6 VG, 7 VG+ 8.00
11 G-VG 18.00
13 Fine+ 18.00

PEANUTS G.K.
1 VG 17.50
2 VG 12.00
2 G 5.00
4 Fine 2.00

PETER POTAMUS
1 F-G 5.00

PINK PANTHER
19 VG, 48 Fine, 56 Fine, 79 Fine-VF 2.00 @
21 Fine, 46 VF, 49 VF, 50 VF, 87 NM 2.00 @
22 Fine-VF 2.50 @
42 Fine, 56 NM 3.00 @

PIKE AND DIXIE
1112 VG #1 15.00
1 VG 1963 10.00

POGO POSSUM
FC 148 Abt. VG 85.00
FC 148 G-VG 75.00
2 VG 50.00
4 Fine-VF 75.00
4 G-VG, 7 G-VG 7.00 @
5 VG+ 35.00
7 VG 35.00
7 G-VG 22.00

PONYTAIL
4 VG 3.00
6 G 2.00
7 G-VG, 9 G-VG 2.50 @

POPEYE
13 G+ 13.50
25 G-VG, 54 VG 12.00 @
38 Fair, 53 Fair, 171 VF 5.00 @
51 Abt. VG, 52 Abt. VG, 77 VG, 80 VG 6.00
76 Abt. VG 8.00
72 VF, 74 VF 15.00 @
75 VF-NM 18.00
77 Fine-VF 12.00
78 Fine+ 10.00
March of Comics 246 Fine+ 13.50

PORKY PIG G.K.
7, 12, 13, 14, 17, 19, 25, 35, 51, 55, 75-81, 84 All NM 2.25 @
12, 15, 19, 25, 26, 37, 39, 43, 44, 58, 60, 64, 69, 70, 71, 73, 76, 96 All Fine 1.75 @
6, 8, 9, 16, 18, 26, 31, 38, 52, 53, 54, 55, 59, 61, 63, 64, 83, 84, etc.; 1961, illus.) 1.50 @

PRISCILLA'S POP
704 VG 7.00

QUICK-DRAW McGRAW
2 VG 15.00
2 VG, 7 Abt. VG 10.00 @
4 G+ 7 G-VG 8.00 @
4 VG, 5 VG, 6 VG 12.00

RAGGEDY ANN AND ANDY
1 G-VG 3.00
9 VG 2.00
15 VG, 18 VG, 19 VG 18.00 @
17 Fine 27.50
24 Fine 15.00
25 VG 2.00
27 G-VG, 31 G-VG, FC 262 Abt. VG 4.00 @

RHUBARB
423 G, 466 G+ 4.00 @
466 G-VG 5.00
All VG 2.00 @
219, 220, 224, 229, 230, 240 All VG 2.25 @
220 NM, 237 NM, 238 NM 7.00 @
226 Fine-VF 3.50
230, 231, 236, 239 All Fine 6.00 @
232, 236, 239, 240 All VG-FN 2.50 @
241, 243, 258 All VG 4.50 @
242, 244, 265 All VG 1.75 @
244, 245, 251, 253 (All G-VG) 1.50 @
253, 256, 257 All NM 6.00
254 Fine 2.00
278, 299, 306, 331 All VF 1.75 @
290, 310, 325 All Fine 1.50 @
297 NM, 300 NM 3.00 @
301, 305 NM 2.00 @

ROCKY AND HIS FRIENDS
1128 VG-FN 60.00
1208 VG 40.00

THE ROMAN HOLIDAYS
1 VF-NM 12.00

ROOTIE KAZOOTIE
5 VG-FN 18.00

RUFF AND READY
1038 VG 15.00
1038 G-VG 10.00
4 G-VG, 7 G-VG 7.00 @
6 G, 8 G+ 5.00 @

SANTA CLAUS FUNNIES
FC 61 Abt. VG 35.00
FC 61 G-VG 30.00
FC 205 G-VG 13.50
FC 205 VG 22.00
FC 205 Abt. VG 17.50
FC 525 Abt. VG 6.50
1 VG+ 1952 17.50

SCOOBY-DOO
1 Fine 1970 15.00
6 VG+ 4.50
16 VG, 27 VG-FN 2.50 @
18 VF 7.00
28 VG 2.00

SECRET SQUIRREL
1 G 10.00

SNOKEY BEAR
4 G-VG, 8 VG 2.00 @

SNOKEY THE BEAR
653 VG #1 18.00
754, 1119 G-VG 6.00 @
1016 VG-FN (Classic Bear-Fight Cov.) 10.00
1016 G-VG 7.00
1214 VG 8.00

SPACE MOUSE
1132 G-VG 6.00
1244 VG 8.00
1 G-VG 6.00
32, 34 All G-VG 2.00 @
March of Comics 445 VF 4.50

SPIKE AND TYKE, M.G.M.'s
499 VG+ 7.00
499 G-VG #1 4.00
577 Fine 6.00
577 VG, 638 Abt. VG 4.50 @
577 G 2.50
5 G 2.00
7, 11, 13 All VG 3.50 @
22, 23 G-VG 2.00 @

SUSIE Q. SMITH
323 G+ 5.00
377 Abt. VG, 553 VG 6.00 @

THIRTEEN
1 Fair 3.50
2 G 5.00
25 F-G 2.50

THREE STOOGES
1043 VG-FN #1 40.00
1043 VG 30.00
1078 VG-FN 25.00
1127 G-VG, 1170 G-VG 12.00 @
10 G-VG 10.00
16 VG, 17 VG, 20 12.00 @
37, 38, 45, 49, 55 All G-VG 7.50 @
54 VG 4.50

PORKY PIG G.K.
2 Fine-VF 4.00
4 VG-FN 5.00
4 VG-FN 4.50
5 Fine 2.50
FC 179 G-VG 8.00
FC 179 G-VG 15.00
221 Abt. VG 18.00
349 Abt. VG 10.00
503 G-VG 6.00

ADVENTURES OF MIGHTY MOUSE
144-146, 152 (All G), 145 VG, 146 VG, 153 VG 6.00 @
156 Fine-VF 10.00
157 VF-NM 12.50
159 VG 5.00

ALVIN
1 VG 20.00
2-F-G 4.00
6-G-VG, 7-G-VG 7.00 @
11 G-VG, coup. out of bc 3.00
14 VG 10.00

AMAZING CHAN
2 G 2.00

ANDY HARDY
FC 389 VG 8.00

ANDY PANDA
FC 130 Abt. VG 15.00
FC 258 VG 12.00
FC 280 Abt. VG 12.00
FC 280 G+ 10.00
FC 409 G 3.00
16 VG, 30 VG 3.50 @
18 G-VG, 27 G-VG 2.50 @
21 G 1.50
34, 42, 43, 47, 55, 56 (All VG) 2.50 @
36, 37, 51 Fine 3.00 @
36, 39, 43, 47, 49 (All VG) 2.00 @
54 VF 6.00

ANGEL
4 VG, 15 VG 3.00 @
5-VG, 11 G-VG, 13 G-VG 2.50 @
8 G 2.00

ANIMAL COMICS
12 F-G 8.00
18 G-VG, 20 G-VG 12.00 @
21 G-VG 10.00

AROUND THE WORLD WITH HUCKLEBERRY HOUND AND HIS FRIENDS
44 VG 25.00
44 G-VG 15.00

BABY SNOOTS
4, 9, 10 (All VG) 1.50 @

(EVENTS, From Page 66)

WHAT, WHERE, AND WHEN (Shows and Conventions)

zinska, PO Box 3271, Wallington, NJ 07057. PH: 201-783-0608 (call for updates).

Dec 11 NJ, Clark. Comic Book & Sports Card Show, Ramada Inn. Exit 135 off Pky., SH: 10am-4pm, T: 30, F: \$30-\$40, A: \$2. RK Promos., Rob or Karen Gomborg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 908-422-9365.

Dec 11 NJ, Asbury Park. Monthly Comic Book, Sports Card & POGS Show, Old Carousel Bldg. Corner of Lake & Ocean Aves. (on the Boardwalk), SH: 12noon-4pm, T: 20-6, F: \$10., A: free. L&L Ent., Larry Miller, PO Box 695, Neptune, NJ 07754. PH: 908-988-8585.

Dec 11 NJ, Toms River. Comic Book & BB Card Show, East Dover 1st Aid. Rt. 37-Garfield Ave., SH: 9:30am-3:30pm, T: 32-8 & 12, F: \$35., A: \$2., under 6 free. E.W. Ball Sr., 84 L. Fairway Ct., Lakewood, NJ 08701. PH: 908-901-7125 or Geoff, PH: 908-929-3851.

Dec 12 NJ, Clark. Comic Book & Sports Card Show, Ramada Inn. Exit 135 off Pky., SH: 6pm-10pm, A: free. RK Promos., Rob Gomborg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 908-422-9365 or 422-7106.

Dec 15 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Convention Center. Parish Dr. off Rt. 202 N., SH: 5pm-10pm, T: 110-6 & 12, F: \$35., A: free. Phil De Mario, 721 Ratzer Rd., Wayne, NJ 07470. PH: 201-696-6217 or 434-1512.

Dec 15 NJ, East Brunswick. Monthly Thurs. Night Comic Book & Sports Card Show, Mid-State Bowl, Mid-State Mall, Rt. 18 N. (1.5 mi. S. of NJ Tpke. Exit 9), SH: 5pm-9:30pm, T: 20-25 & 8, F: \$40-\$50, for 1, \$70-\$90, for 2, A: \$1., under 6 free. Sallie Fridkis, PO Box 796, Matawan, NJ 07747. PH: 908-583-7915.

Dec 15 NJ, Springfield. Thu. Night Comic Book & Sports Card Spectacular, Holiday. Rt. 22 W., SH: 5:30pm-10pm, T: 40-6,

F: \$40. for 1, \$75. for 2, A: \$1. Bill Paley, PO Box 1502, Union, NJ 07083. PH: 908-686-8517. Alan Trautenberg, PH: 201-389-0311.

Dec 16-18, NJ, East Brunswick. Comic Book & BB Card Show, Rt. 18 Market. 290 Rt. 18, SH: Fri. 4pm-9pm, Sat. 10am-9pm, Sun. 11am-6pm, T: 60-8, F: \$125., A: free. Jay Marpet, 3062 Rt. 9 South, Old Bridge, NJ 08857. PH: 908-679-6662 or 679-6893.

Dec 16 NJ, Hazlet. Fri. Comic Book & Sports Card Show, Ramada Inn. 2870 Rt. 35 GSP Exit 117 to Rt. 35 S. 2 miles, SH: 5pm-10pm, T: 40-8, F: \$50., A: \$2. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632.

Dec 17-18 NJ, Bordentown. Comic Book & Sports Card Show, National Guard Armory. 1048 Rt. 206 S. off Exit 7, NJ Tpke., SH: 10am-5pm, T: 65-8, F: \$125., A: \$1. Greg Petrino, 93 Grant Dr., Holland, PA 18966. PH: 215-968-8577.

Dec 18 NJ, Springfield. World of Comics & Cards Convention, Holiday Inn. 304 US Rt. 22 W., SH: 10am-4pm, T: 53-6 & 8, F: \$50-\$65, A: \$1.50. World of Stuff, Inc., Tony Grimando, PO Box 23, Dunellen, NJ 08812. PH: 908-968-3886.

Dec 18 NJ, Montvale. Collectible Card & Comic Book Show, Ramada Inn. 100 Chestnut Ridge Rd., SH: 9:30am-4pm, T: 48-8, F: \$60., A: \$2. Rob Contino, 30 Linwood Ave., Bogota, NJ 07603. PH: 201-342-8980.

Dec 18 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 10am-4pm, T: 70-8, F: \$30. for 1, \$55. for 2, A: \$1. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218.

Dec 18 NJ, Bridgewater. Comic Book & Sports Card Show, Holiday Inn. Rt. 22 East, SH: 10am-4pm, T: 50, F: \$35., A: \$2. RK Promos., Rob or Karen Gomborg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 908-422-9365.

Dec 18 NJ, Fort Lee. Comic Book & Sports Card Show, Hilton. 2117 Rt. 4 E., SH: 10am-4pm, T: 25-6, F: \$45., A: \$2., under 8 free. Don Bellott, 84 Martin St., Bloomfield, NJ 07003. PH: 201-429-8817.

Dec 18 NJ, Howell. Comic Book & BB Card Show, Great American Flea Market. 2301 Hwy. 9N, SH: 10am-5pm, T: 100-8, F: \$30. for 1, \$25. ea. add'l, A: \$2. Bill, PH: 908-905-8518 or Bob, PH: 908-308-9547.

Dec 26 NJ, Iselin. Comic Book & Sports Card Show, Woodbridge Sheraton Hotel. 515 Rt. 1 South, SH: 10am-4pm, T: 45-8, F: \$50., A: \$2. SAI, Mill Goldberg or Vickie Rosenberg, PO Box 141, Manalapan, NJ 07726. PH: 609-655-7668 or 908-972-8244.

Dec 28 NJ, Rochelle Park. Comic Book, Sports Card & Memorabilia AUCTION, Ramada. 375 W. Passaic St., Exit 160 GSP, auction 7pm-10pm, 300 lots, A: free. Vic's Coins, PO Box 323, Rochelle Park, NJ 07662. PH: 201-845-0259 or 796-7091.

Dec 28 NJ, Somerset. Special Holiday Comic Book, Sports Card & Non-Sports Card Show, Ramada Inn. Rt. 287 at Exit 7 (Weston Canal Rd.), SH: 5pm-9:30pm, T: 30-6 & 8, F: \$35-\$45. for 1, \$60-\$80. for 2, A: \$1., under 6 free. Sallie Fridkis, PO Box 796, Matawan, NJ 07747. PH: 908-583-7915.

Jan 1 NJ, Asbury Park. Sports Card, Comic Book & POGS Show, Old Carousel Bldg. Jct. Lake & Ocean Ave. (on the Boardwalk), SH: 12noon-4pm, T: 20-6, F: \$10., A: free. Larry Miller, PO Box 695, Neptune, NJ 07754. PH: 908-988-8585.

Jan 1 NJ, Clark. New Years Day Comic Book & Sports Card Show, Ramada Inn. GSP Exit 135, SH: 11am-8pm, T: 50-8, F: \$40., A: free. Eric Siegel, 127 Fawn Ridge Dr., Hackettstown, NJ 07840. PH: 908-813-1279. Marj Cohen, PH: 908-283-3323.

Jan 1 NJ, East Brunswick. "Mid-State Special New Year's

Bash". SH: 1pm-7pm, T: 20-25 & 8, F: \$40-\$50. for 1, \$70-\$90. for 2, A: \$1., under 6 free. Sallie Fridkis, PO Box 796, Matawan, NJ 07747. PH: 908-583-7915.

Jan 6-8 NJ, Penns Grove. Comic Book & Sports Card Show, Tri-State Mall. 1-95 & Naamans Rd., SH: Fri. & Sat. 10am-9:30pm, Sun. 12noon-5pm, T: 50, F: \$90., A: free. RK Promos., Rob or Karen Gomborg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 908-422-9365 or 422-7106.

Jan 7 NJ, Bayville-Ocean County. Comic Book & Premier Sports Card Show, Clara B. Worth School. 57 Central Pky. (Rt. 9), SH: 10am-4pm, T: 40, F: please call, discount on tables before Dec. 15, A: \$2. Gail or Kathy, 57 Central Pky., Bayville, NJ 08721. PH: 908-269-5596 or 269-8795.

Jan 7-8 NJ, South Plainfield. Comic Book & Sports Card Convention, Middlesex Mall. Hadley & Stelton Rd., SH: Sat. 10am-9:30pm, Sun. 11am-5pm, T: 80-8, F: Sat. \$80., Sun. \$55., both days \$125., A: free. Tony Grimando, PO Box 23, Dunellen, NJ 08812. PH: 908-968-3886.

Jan 7 NJ, Woodbridge. Comic Book Marketplace, Sheraton Hotel. 515 Rt. 1 South (across from Mall), SH: 10am-4pm, T: 40-6, F: \$55., A: \$2. Ron Jordan, PO Box 11234, New Brunswick, NJ 08906. PH: 908-828-5955.

NEW MEXICO

NEW YORK

Dec 8 NY, Forest Hills-Queens. Comic Book & Sports Card Show, American Legion Post #1424. 107-15 Metropolitan Ave., SH: 6pm-10pm, T: 25-6 & 8, F: \$35-\$40, A: \$1., children free. Donald Baldi, PO Box 301, Woodhaven, NY 11421. PH: 718-277-5161 or 520-8623 (day of show).

Dec 8 NY, Hicksville. Comic Book & Sports Card Show, K of C Hall. 45 Heitz Pl. (LIE Exit 41 S., Northern State Pkwy. Exit 35 S.), SH: 6pm-10pm, T: 30-6 & 8, F: \$30-\$35., A: \$1., under 12 free. Tom Polidoro, 48 Lenox Ave., Hicksville, NY 11801. PH: 516-433-9533 or 938-8323.

Dec 8 NY, Deer Park. Monthly Comic Book & All Sports Card Show, Sons of Italy-Constantino Brumidi Lodge. 2075 Deer Park Ave., SH: 6pm-10pm, A: free. Paul, PH: 516-289-7398.

Dec 9 NY, Middletown. Comic Book, Sports Card & Non-Sports Card Show, Howard Johnson's. 551 Rt. 211 East, SH: 6pm-10pm, T: 25-8, F: \$45., A: free. Marc Meyer, PH: 914-361-5380.

Dec 9-10 NY, Yonkers. Comic Book & Sports Card Show, Cross County Square Mall. 750 Central Ave., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 25-8, F: \$85., A: free. Timeless Promos., Richard Gonzalez, PO Box 1737, Bronx, NY 10451. PH: 718-584-7561.

Dec 9 NY, Lynbrook. Comic Book & All Sports Card Show, K of C Hall. 78 Hempstead Ave. (quar. mi. N. of Merrick Rd.), SH: 6pm-10pm, A: \$1., 50 cents with listing, under 8 free. Paul, PH: 516-599-9667.

Dec 10-11 NY, Brooklyn. Downtown Comic Book Show, St. Luke's Parish House. 259 Washington Ave. (between DeKalb & Willoughby Aves.), SH: 10am-5pm, T: 15-20 & 8, F: \$30., A: free. June Solla, PO Box 1853, New York, NY 10159. PH: 718-783-6837 or 622-5612.

Dec 10-11 NY, Yonkers. Comic Book, BB Card & All Sports Memorabilia Show, Raceway. Main Grandstand, SH: Sat. 10am-6pm, Sun. 10am-5pm, T: 200-8, F: \$250., A: \$5. A Gloria Rothstein Show, Dean Rothstein, Box J, Highland Mills, NY 10930. PH: 914-782-SHOW or FAX: 914-782-7400.

Dec 10 NY, Floral Park-LI. Comic Book & Sports Card Show, St. Hedwig's Parish Hall. 309 Jericho Tpke., SH: 9:30am-4pm, T: 35-8, F: \$40., A: \$1., under 10 free. Ken Blitz, PH: 516-248-4235 or 775-9872 (day of show).

Dec 10 NY, Astoria. Comic Book & BB Card Show, K of C Hall. 42-10 31st Ave. (43rd St.), SH: 10am-5pm. PH: 516-796-8338.

Dec 10 NY, Hauppauge. King of Commons Comic Book & BB Card Show, Marriott Wind Watch Hotel. 1717 Motor Pky. (LIE 57), SH: 10am-4pm, T: 45-8, F: \$50. for 1, \$90. for 2, A: \$1. Vince Rizzo, PH: 516-689-8138 or 232-9800 (day of show only).

Dec 10 NY, West Islip. Holy Name Society Comic Book & Sports Card Show, Our Lady of Lourdes Cafeteria. Entrance on Hunter Ave. (bet. Uddall Rd. & Deer Park Ave., Rt. 231), SH: 10am-4pm, T: 24, F: \$25., A: \$1. Robert J. Regan, 26 Reilly St., West Islip, NY 11795. PH: 516-243-1686 after 6:30 or 669-7275.

Dec 10-11 NY, Massapequa. Flea Market Monthly Comic Book & BB Card Show, Busy Bee Compartment Stores. Sunrise Hwy. & Unqua Rd., SH: Sat. 10am-6pm, Sun. 11am-6pm, T: 40, F: \$30., A: free. Joel or Debra Kirsch, PH: 516-799-6412.

Dec 10 NY, Staten Island. Comic Book & Sports Card Show, St. Adalbert's Auditorium. 355 Morningstar Rd., SH: 10am-4:30pm, T: 35-8, F: \$40. for 1, \$75. for 2, A: free. Stan Drozd, 241 Nicholas Ave., Staten Island, NY 10302. PH: 718-727-0090.

Dec 11 NY, Rockville Centre. Comic Book & Collector's Market Convention, Holiday Inn. 173 Sunrise Hwy., SH: 10am-5pm, T: 40-6 & 8, F: \$60., A: free. Cosmic Comics, Ken Diamond, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133 or 499-5138.

Dec 11 NY, Amityville. Comic Book, Sports Card, Non-Sports Card, Toy & Collectible Show, VFW Hall. 300 Broadway (Rt. 110), SH: 10am-4pm, T: 16-8, F: \$30., A: free. Joe or Carol Fabianski, 200 Verrazano Ave., Copiague, NY 11726. PH: 516-789-1527 or 789-9854 (day of show).

Dec 11 NY, Syracuse. 2nd Sunday Comic Book, Sports Card & Racing Show, Ramada Inn. Thruway Exit 36, Rt. 81-Exit 25, SH: 10am-3pm, T: 40, F: \$35., A: 50 cents. J. Bachstein, PO Box 163, N. Syracuse, NY 13212. PH: 315-458-0180.

Dec 11 NY, Brooklyn. Sunday Show Comic Books, Sports Cards, Toys & Collectibles Show, Temple Hillel. Ralph Ave. & Ave. L, SH: 10am-5pm, T: 50-9, F: \$40., A: free. Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 11 NY, New York. Comic Book Convention, Roosevelt Hotel. 45th & Madison Ave., SH: 10am-6pm, A: \$3.25. Great Eastern Convention, F. Greenberg, 225 Everitts Rd., Rindgoes, NJ 08551. PH: 908-788-6845.

Dec 11 NY, Utica. Comic Book & Sports Card Show, Mannerchor. Flanagan Rd. off River Rd., Marcy, SH: 10am-3pm, T: 50, F: \$30. for 1, \$50. for 2, A: \$1. David Strange, RD #3, Box 390, Rome, NY 13440. PH: 315-337-3422.

Dec 11 NY, Williston Park. Monthly Comic Book & BB Card Show, American Legion Hall, (lower level) Post #144. 730 Willis Ave., SH: 10am-4pm, A: \$1., under 8 free. Paul, PH: 516-289-7398.

Dec 11 NY, Rockville Centre. Comic Book & Collector's Market Convention, Holiday Inn. 173 Sunrise Hwy., SH: 10am-5pm, T: 40-6 & 8, F: \$60., A: free. Cosmic Comics, Ken Diamond, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133 or 499-5138.

Dec 13 NY, Nanuet. 2nd Tues. Night Comic Book & Sports Card Show, Days Inn Hotel. 260 West Rt. 59 (off Exit 14 of NY State Thruway), SH: 5:30pm-10pm, A: free. NY Sports Collectibles Corp., Fred Erps, PO Box 524, Nanuet, NY 10954. PH: 914-627-2613.

Dec 15 NY, Oceanside. Monthly Comic Book & All Sports Card Show, Sons of Italy-Rocky Marciano Lodge. 3015 Long Beach Rd., SH: 6pm-10pm, A: free. Paul, PH: 516-289-7398.

Dec 16 NY, Stony Brook-LI. King of Commons Comic Book & BB Card Show, Holiday Inn Express. 3131 Nescomet Hwy. (Rt. 347) LIE 62 N., SH: 6pm-10pm, T: 28-8, F: \$40. for 1, \$75. for 2, A: \$1. Vince Rizzo, PH: 516-689-8138 or 471-8000 (day of show only).

Dec 16 NY, Floral Park. Fri. Night Comic Book & Sports Card Show, Masonic Hall. Tulip & Carnation Aves., SH: 6pm-10pm, T: 26-6 & 8, F: \$30-\$35., A: free. Marty Margulis, 303 Harrison Ave., Massapequa, NY 11758. PH: 516-795-4628 or John Brozek, PH: 516-781-4403.

Dec 17 NY, Albany. Comic Book & Sports Card Show, Polish Community Center. 225 Washington Ave. Ext., SH: 9:30am-3:30pm, T: 90-8, F: \$50., A: \$2. Edward Keetzel, PO Box 9245, Schenectady, NY 12309. PH: 518-377-0219.

Dec 17 NY, Staten Island. Comic Book & Sports Card Show, St.

(EVENTS Continues on Page 70)

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31 VF + 90.00	67 VF + 1st app. Him 70.00	45 F + 2nd app. Wasp 85.00	171 F + 1st S.A. Riddler 175.00	69 NM Maniaks 15.00	4 VF + 65.00
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50 VF + 1st app. Kingpin 250.00	79 VF + 20.00	55 VF 55.00	197 F + early S.A. Catwoman 30.00	73 NM 1st Creeper 100.00	2 F/NF 75.00
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66 VF + 35.00	119 NM 15.00	80 VF 25.00	251 VF/NM N. Adams c/a: Joker c/s 35.00	84 NM Nightmaster 50.00	26 NM 30.00
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73 VF/NM 38.00	101 VF + arr. date 45.00	88 VF 25.00	257 NM 100 pg. Giant 20.00	90 NM Jason's Quest 7.50	THE PHANTOM
77 NM 33.00	104 VF + arr. date 40.00	89 VF + 30.00	258 NM 100 pg. Giant 20.00	91 NM 10.00	1 VG/F 30.00
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86 VF/NM 30.00	114 VF 33.00	98 VF + 30.00	261 NM 100 pg. Giant 20.00	94 VF/NF 25.00	14 VF/NF 17.50
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355 VG	2.00	202 G+	2.00	140 G/VG	13.00	60 VG+	5.00	12 FA	11.00	68 G/VG	5.00	17 G	12.00	5 VF/NM	2.00	85 VG/F	13.00	17 VG	2.00	3 VF	4.00	1 VG/F	11.00	3 VF	4.00	1 VG/F	11.00	3 VF	4.00	1 VG/F	11.00				
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266 G+	10.00	204 G+	2.00	142 FA	4.00	62 G/VG	3.00	13 FA	15.00	70 G	5.00	19 G	14.00	7 VF	3.00	87 F	15.00	19 VG	2.00	5 VF	5.00	3 VG+	6.00	5 VF	5.00	3 VG+	6.00	5 VF	5.00	3 VG+	6.00				
269 PR NBC	6.00	204 VG+	2.00	143 VG+	16.00	63 VG+	6.00	14 FA	12.00	71 G+	3.00	20 G	15.00	8 VF	3.00	88 F	16.00	20 VG	2.00	6 VF	6.00	4 VG+	7.00	6 VF	6.00	4 VG+	7.00	6 VF	6.00	4 VG+	7.00				
287 PR/FA	3.00	204 F	5.00	144 VG/F	18.00	64 G/VG	7.00	15 FA	13.00	72 VG	4.00	21 G	16.00	9 VF	4.00	89 F	17.00	21 VG	2.00	7 VF	7.00	5 VG+	7.00	7 VF	7.00	5 VG+	7.00	7 VF	7.00	5 VG+	7.00				
287 VG	11.00	206 FA	1.00	145 G	13.00	65 G	7.00	16 F/VF	40.00	73 G+	3.00	22 G	17.00	10 VF	5.00	90 F	18.00	22 VG	2.00	8 VF	8.00	6 VG+	8.00	8 VF	8.00	6 VG+	8.00	8 VF	8.00	6 VG+	8.00				
288 PR NBC	2.00	209 F	4.00	146 VG	13.00	66 G	7.00	17 PR/FA	5.00	74 VG	4.00	23 G	18.00	11 VF	6.00	91 F	19.00	23 VG	2.00	9 VF	9.00	7 VG+	9.00	9 VF	9.00	7 VG+	9.00	9 VF	9.00	7 VG+	9.00				
288 FA	5.00	212 VG	3.00	147 G	14.00	67 G/VG	8.00	18 G	14.00	75 G	4.00	24 G	19.00	12 VF	7.00	92 F	20.00	24 VG	2.00	10 VF	10.00	8 VG+	10.00	10 VF	10.00	8 VG+	10.00	10 VF	10.00	8 VG+	10.00				
289 G	7.00			148 FA	7.00	68 G	8.00	19 PR/FA	5.00	76 G	4.00	25 G	20.00	13 VF	8.00	93 F	21.00	25 VG	2.00	11 VF	11.00	9 VG+	11.00	11 VF	11.00	9 VG+	11.00	11 VF	11.00	9 VG+	11.00				
292 VG	8.00	5 G	6.00	149 VG	15.00	69 G	9.00	20 G	20.00	77 G	4.00	26 G	21.00	14 VF	9.00	94 F	22.00	26 VG	2.00	12 VF	12.00	10 VG+	12.00	12 VF	12.00	10 VG+	12.00	12 VF	12.00	10 VG+	12.00				
296 F/VF	18			150 G/VG	16.00	70 G	9.00	21 G	21.00	78 VG+	5.00	27 G	22.00	15 VF	10.00	95 F	23.00	27 VG	2.00	13 VF	13.00	11 VG+	13.00	13 VF	13.00	11 VG+	13.00	13 VF	13.00	11 VG+	13.00				
297 VG	8.00			151 G	17.00	71 G	10.00	22 G	22.00	79 G	5.00	28 G	23.00	16 VF	11.00	96 F	24.00	28 VG	2.00	14 VF	14.00	12 VG+	14.00	14 VF	14.00	12 VG+	14.00	14 VF	14.00	12 VG+	14.00				
298 FA	3.00			152 G	18.00	72 G	11.00	23 G	23.00	80 F/VF	17.00	29 G	24.00	17 VF	12.00	97 F	25.00	29 VG	2.00	15 VF	15.00	13 VG+	15.00	15 VF	15.00	13 VG+	15.00	15 VF	15.00	13 VG+	15.00				
299 G	5.00			153 G/VG	19.00	73 G	12.00	24 G	24.00	81 G	18.00	30 G	25.00	18 VF	13.00	98 F	26.00	30 VG	2.00	16 VF	16.00	14 VG+	16.00	16 VF	16.00	14 VG+	16.00	16 VF	16.00	14 VG+	16.00				
300 G/VG	60.00			154 G	20.00	74 G	13.00	25 G	25.00	82 FA	2.00	31 G	26.00	19 VF	14.00	99 F	27.00	31 VG	2.00	17 VF	17.00	15 VG+	17.00	17 VF	17.00	15 VG+	17.00	17 VF	17.00	15 VG+	17.00				
301 FA	8.00			155 G/VG	21.00	75 G	14.00	26 G	26.00	83 G	3.00	32 G	27.00	20 VF	15.00	100 NM/M	8.00	32 VG	2.00	18 VF	18.00	16 VG+	18.00	18 VF	18.00	16 VG+	18.00	18 VF	18.00	16 VG+	18.00				
301 G	11.00			156 G	22.00	76 G	15.00	27 G	27.00	84 G	4.00	33 G	28.00	21 VF	16.00	101 NM/M	9.00	33 VG	2.00	19 VF	19.00	17 VG+	19.00	19 VF	19.00	17 VG+	19.00	19 VF	19.00	17 VG+	19.00				
306 FA	4.00			157 G/VG	23.00	77 G	16.00	28 G	28.00	85 G	5.00	34 G	29.00	22 VF	17.00	102 NM/M	10.00	34 VG	2.00	20 VF	20.00	18 VG+	20.00	20 VF	20.00	18 VG+	20.00	20 VF	20.00	18 VG+	20.00				
306 G	6.00			158 G	24.00	78 G	17.00	29 G	29.00	86 G	6.00	35 G	30.00	23 VF	18.00	103 NM/M	11.00	35 VG	2.00	21 VF	21.00	19 VG+	21.00	21 VF	21.00	19 VG+	21.00	21 VF	21.00	19 VG+	21.00				
315 G+	4.00			159 G/VG	25.00	79 G	18.00	30 G	30.00	87 G	7.00	36 G	31.00	24 VF	19.00	104 NM/M	12.00	36 VG	2.00	22 VF	22.00	20 VG+	22.00	22 VF	22.00	20 VG+	22.00	22 VF	22.00	20 VG+	22.00				
316 PR	1.00			160 G	26.00	80 G	19.00	31 G	31.00	88 G	8.00	37 G	32.00	25 VF	20.00	105 NM/M	13.00	37 VG	2.00	23 VF	23.00	21 VG+	23.00	23 VF	23.00	21 VG+	23.00	23 VF	23.00	21 VG+	23.00				
316 FA	3.00			161 G+	27.00	81 G	20.00	32 G	32.00	89 G	9.00	38 G	33.00	26 VF	21.00	106 NM/M	14.00	38 VG	2.00	24 VF	24.00	22 VG+	24.00	24 VF	24.00	22 VG+	24.00	24 VF	24.00	22 VG+	24.00				
326 FA	2.00			162 G	28.00	82 G	21.00	33 G	33.00	90 G	10.00	39 G	34.00	27 VF	22.00	107 NM/M	15.00	39 VG	2.00	25 VF	25.00	23 VG+	25.00	25 VF	25.00	23 VG+	25.00	25 VF	25.00	23 VG+	25.00				
328 FA	2.00			163 G/VG	29.00	83 G	22.00	34 G	34.00	91 G	11.00	40 G	35.00	28 VF	23.00	108 NM/M	16.00	40 VG	2.00	26 VF	26.00	24 VG+	26.00	26 VF	26.00	24 VG+	26.00	26 VF	26.00	24 VG+	26.00				
332 G	3.00			164 G	30.00	84 G	23.00	35 G	35.00	92 G	12.00	41 G	36.00	29 VF	24.00	109 NM/M	17.00	41 VG	2.00	27 VF	27.00	25 VG+	27.00	27 VF	27.00	25 VG+	27.00	27 VF	27.00	25 VG+	27.00				
336 G/VG	3.00			165 G/VG	31.00	85 G	24.00	36 G	36.00	93 G	13.00	42 G	37.00	30 VF	25.00	110 NM/M	18.00	42 VG	2.00	28 VF	28.00	26 VG+	28.00	28 VF	28.00	26 VG+	28.00	28 VF	28.00	26 VG+	28.00				
336 VG	6.00			166 G	32.00	86 G	25.00	37 G	37.00	94 G	14.00	43 G	38.00	31 VF	26.00	111 NM/M	19.00	43 VG	2.00	29 VF	29.00	27 VG+	29.00	29 VF	29.00	27 VG+	29.00	29 VF	29.00	27 VG+	29.00				
337 FA	2.00			167 G/VG	33.00	87 G	26.00	38 G	38.00	95																									

(EVENTS, From Page 68)

Sylvesters School. 884 Targee St. (Clove-Richmond Rd. Exit 278), SH: 10am-4pm, T: 40-9, F: \$50., A: free. Jim Wilson, PH: 718-494-7069.

Dec 17 NY, Brooklyn. Comic Book & Sports Card Show, Bay Ridge Masonic Club. 7604 4th Ave., (take R train to Bay Ridge Pkwy.), SH: 10am-4pm, T: 25-8, F: \$45., A: \$1. Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 667-9588.

Dec 17-18 NY, Uniondale. Long Island Comic Book & Sports Card Expo, Nassau Coliseum. Meadowbrook Pkwy., Exit M4, SH: Sat. 10am-6pm, Sun. 10am-5pm, T: 250-8, F: \$250., A: \$6. Charles Spitalnic, Box 474, Deer Park, NY 11729. PH: 516-242-0555.

Dec 17 NY, Amityville. Comic Book, Sports Card, Non-Sports Card, & Toy Collectible Show, VFW Hall, 300 Broadway (Rt. 110), SH: 10am-4pm, T: 16-8, F: \$30. for 1, \$50. for 2, A: free. Joe & Carol Fabianski, 200 Verrazano Ave., Copiague, NY 11726. PH: 516-789-1527 or 789-9854 (day of show only).

Dec 17 NY, Manhattan. Comic Book & Sports Card Show, Our Lady of Good Counsel School, 323 E. 91st St. (between 1st & 2nd Ave.), SH: 10am-4pm, T: 38-6, F: \$30., A: \$1. Kevin or Marie Mullerkey, 323 E. 91st St., New York, NY 10128. PH: 718-721-2172.

Dec 17 NY, Lynbrook. Monthly Comic Book & BB Card Show, St. Mary's K of C Hall, 78 Hempstead Ave. (quar. ml. N. of Merrick Rd.), SH: 10am-4pm, T: 38-6, F: \$30., A: \$1. Kevin or Marie Mullerkey, 323 E. 91st St., New York, NY 10128. PH: 718-721-2172.

Dec 18 NY, Flushing-Queens. Comic Book Show, Flushing Jewish Center, 43-00 171 St. off Northern Blvd., SH: 10am-5pm, A: \$1., under 10 free. Ken Blitz, PH: 516-248-4235.

Dec 18 NY, Brooklyn. Comic Book, BB Card, Coins & Jewelry Show, Golden Gate Inn, 3867 Shore Pkwy. (Knapp St. & Belt

WHAT, WHERE, AND WHEN (Shows and Conventions)

Pkwy., Exit 9), SH: 9am-4pm, T: 60, A: free. Golden Gate, H. Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235. PH: 718-934-6962.

Dec 18 NY, Melville. Comic Book & All Sports Card Show, Int'l Ass'n of Machinists Hall, 585 Rt. 110, SH: 9:30am-4pm, T: 70, A: \$1., under 6 free. Paul, PH: 516-289-7398.

Dec 18 NY, Massapequa. Monthly Comic Book & Sports Card Show, Elks Lodge, 2162 Veterans Blvd., SH: 10am-4pm, T: 50, F: \$50., A: \$1. Joel or Debra Kirsch, PH: 516-799-6412 or 798-2162 (day of show).

Dec 18 NY, Ozone Park-Queens. Comic Book, Sports Card, Toys & Collectibles Show, Ozone Park Jewish Center, 107-01 Cross Bay Blvd., SH: 10am-5pm, T: 35-8, F: \$40., A: free. Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 18 NY, Brooklyn. Sunday Show Comic Books, Sports Cards, Toys & Collectibles Show, Temple Hillel, Ralph Ave. & Ave. L, SH: 10am-5pm, T: 50-9, F: \$40., A: free. Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 18 NY, Rego Park. Comic Book & Sports Card Show, Jewish Center, 97-30 Queens Blvd., SH: 10am-4pm, T: 40-6 & 8, F: \$35-\$40., A: \$1. Marty Margulis, 303 Harrison Ave., Massapequa, NY 11758. PH: 516-795-4628 or John Broler, PH: 516-781-4403.

Dec 18 NY, Utica. Comic Book & Sports Card Show, American Legion Post #229, Herkimer Rd., SH: 10am-3pm, T: 50, F: \$30. for 1, \$50. for 2, A: \$1. David Strange, RD #3, Box 390, Rome, NY 13440. PH: 315-337-3422.

Dec 18 NY, Brooklyn. Sunday Comic Book Show, Our Lady of Angels, 74th St. (bet. 3rd & 4th Ave.) Exit 2 off Belt Pkwy., SH: 10am-5pm, T: 50-8, F: \$35. Billy Faustner, 580 75th St., Brooklyn, NY 11209. PH: 718-836-9394 or 917-350-6689.

Dec 18 NY, Ozone Park. Comic Book, Sports Card & Coin Show, American Legion Hall, 107-10 Rockaway Blvd., SH: 10am-4pm, T: 26-8, F: \$37., A: \$1. Joseph F. Caruana, 114-32 150th Ave., Ozone Park, NY 11420. PH: 718-845-7240 or 848-1795.

Dec 18 NY, Bay Shore. Third Sunday Collectible Show, Masonic Temple, 2 Union Blvd., SH: 10am-4pm, T: 30-6 & 8, F: \$35-\$45., A: free. Stan Tarnowski, PH: 516-242-2266.

Dec 20 NY, Brooklyn. Tues. Night Comic Book Show, Kings Hwy. Jewish Center, 1202 Ave. P at E. 12th St., SH: 6pm-10pm, T: 35-6, F: \$30., A: free. Scotty O'Donnell or Richie Ritz, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 23 NY, Elmont-LI. Fri. Nite Comic Book, Sports Card, Toys & Collectibles Show, St. Matthews Hall, 1305 A St. (at Meacham Ave.), SH: 6pm-10pm, T: 30-8, F: \$40., A: free. Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 23 NY, Brooklyn. Friday Nite Show, Comics, Sports Card, Toys & Collectibles Show, American Legion Hall, 5601 Avenue N (at E. 56th St.), SH: 6pm-10pm, T: 30-8, F: \$40., A: free. Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 28 NY, Elmhurst. Wed. Night Comic Book & Sports Card Show, Elks Lodge, 82-10 Queens Blvd. (LIE to Queens Blvd. W. Exit), T: 30-8, F: \$50., A: \$1. Frank Coz, 203-12 27th Ave., Bayside, NY 11360. PH: 718-352-9353. Richie Koz, PH: 718-748-4149.

Dec 28 NY, Staten Island. Comic Book & Sports Card Show, Oakwood Heights Community Church, 345 Guyon Ave., SH: 12noon-8pm, T: 22-8, F: \$40., A: free. Raymond Miller, 452 Tarrytown Ave., Staten Island, NY 10306. PH: 718-351-9827.

Dec 30 NY, Elmont-LI. Fri. Nite Comic Book, Sports Card, Toys & Collectibles Show, St. Matthews Hall, 1305 A St. (at

Meacham Ave.), SH: 6pm-10pm, T: 30-8, F: \$40., A: free. Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Jan 6 NY, Floral Park. Fri. Night Comic Book & Sports Card Show, Masonic Hall, Tulip & Camarion Aves., SH: 6pm-10pm, T: 26-6 & 8, F: \$30-\$35., A: free. Marty Margulis, 303 Harrison Ave., Massapequa, NY 11758. PH: 516-795-4628 or John Broler, PH: 516-781-4403.

Jan 6 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Toys & Collectible Show, St. Dominicks Church, 20th Ave. & Bayridge Pkwy. (75th St.), SH: 6pm-10pm, T: 50-9, F: \$50., A: free. Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Jan 7 NY, Kings Park. Monthly First Sun. Comic Book & Sports Card Show, VFW Hall, Indian Head Rd. (3 blks. N. of RR tracks on L.), SH: 10am-4pm, T: 32, A: 50 cents. Robert J. Regan, 26 Reilly St., West Islip, NY 11795. PH: 516-243-1686 or 669-7275.

NORTH CAROLINA

Dec 10-11 NC, Fayetteville. "Christmas Time" Hobby & Toy Show, Charlie Rose Expo Center, Off Hwy. 301 South, SH: Sat. 9am-5pm, Sun. 10am-4pm, T: 300, A: \$4. Carolina Hobby Expo, PH: 704-786-8373.

Dec 10-11 NC, Greensboro. Comic Book & Memorabilia Convention, Coliseum, 1-40 Exit 217B, High Point Rd., SH: Sat. 9am-5pm, Sun. 9am-4pm, T: 60-8, F: \$80., A: \$1.50. Collector's Showcase of America, "Nuff Said Comics, PH: 703-563-1129.

Dec 11 NC, Charlotte. Comic Book Convention, Government House Hotel, 201 S. McDowell, SH: 10am-5pm, T: 35, F: \$60., A: \$2. Jeff, PH: 704-827-7166, Chris, PH: 704-865-0318 or Scott, PH: 704-864-6370.

Dec 18 NC, Wilmington. Comic Book & Sports Card Show, Hanover Hall UNCW, 601 S. College Rd., SH: 10am-5pm, T: 85-8, F: \$25., A: \$2. All-Star Promos., Walt Breese, 106 Rice Rd., Wilmington, NC 28409. PH: 910-350-0152.

Jan 1 NC, Durham. "Cardboard Hero's" Comic Book & Sports Card Show, Holiday Inn-West, 3460 Hillsborough Rd., SH: 9am-4pm, T: 36, F: \$30. for 1, \$55. for 2, A: \$2., under 6 free. Buddy or Beverly Carter, PO Box 34681, Richmond, VA 23234. PH: 804-231-1969.

Jan 7 NC, Greensboro. "Cardboard Hero's" Comic Book & Sports Card Show, Howard Johnson Plaza Hotel, 415 Swing Rd. (Exit 213 off I-40), SH: 9am-4pm, T: 40, F: \$30. for 1, \$55. for 2, A: \$2., under 6 free. Buddy or Beverly Carter, PO Box 34681, Richmond, VA 23234. PH: 804-231-1969.

NORTH DAKOTA

OHIO

Dec 7 OH, Lakewood-Cleveland. Comic Book, Sports Card, Non-Sports Card, Toys & Racing Show, The Beck Center, 17801 Detroit Ave. (I-90 to Warren Rd., Exit to Detroit Ave. go W.), SH: 6pm-10pm, T: 30-8, F: \$30. for 1, \$55. for 2, A: \$1. adults, 16 & under & seniors free. Infield Promos., Irene Pike, 9391 Mentor Ave., Ste. 133, Mentor, OH 44060. PH: 216-255-2606.

Dec 10-11 OH, Columbus. Midwest Regional Comic Book & Sports Card Extravaganza, Veterans Memorial Auditorium, 300 W. Broad St., SH: 10am-5pm, T: 150, A: free. Roger Edwards, 873 W. Main St., Westerville, OH 43081. PH: 614-523-2179.

Dec 10 OH, Streetsboro. Bi-Monthly Comic Book & Sports Card Show, American Legion Hall, Aurora-Hudson Frost Rd., SH: 10am-4pm, T: 30-8, F: \$30., A: \$1. Tim Dular, 10111 N. Delmonte, Streetsboro, OH 44241. PH: 216-626-2967.

Dec 11 OH, Mentor. Comic Book, Sports Card & Non-Sports Card Show, Travelodge Hotel, 7701 Reynolds Rd. (Rts. 2 & 306 S. Exit), SH: 10am-4pm, T: 40-8, F: \$35. for 1, \$60. for 2, A: \$1., 12 & under free. Infield Promos., Irene Pike, 9391 Mentor Ave., Ste. 133, Mentor, OH 44060. PH: 216-255-2606.

Dec 11 OH, Dayton. Jubilee's Comic Book & Non-Sports Card Convention, Days Inn (Mall), I-75, Exit 44, SH: 10am-4pm, T: 40, F: \$60. Jubilee Ent., 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.

Dec 11 OH, Cincinnati. Comic Book Show, Holiday Inn. Sharon Rd. (Exit 15 off I-75), SH: 10am-4pm, F: \$50., A: \$2. Jeff Bruce, 5325 Sidney Rd., Cincinnati, OH 45238. PH: 513-922-2316 or 800-859-1594.

Dec 14 OH, Akron. Comic Book, Sports Card, Non-Sports Card & Racing Show, Fairlawn Holiday Inn, 4073 Medina Rd. (I-77 & Rt. 18), SH: 6pm-10pm, T: 30-6, F: \$25., A: \$1., 16 & under & senior citizens free. Infield Promotions, Inc., Irene Pike, 9391 Mentor Ave. Ste. 133, Mentor, OH 44060. PH: 216-255-2606.

Dec 14 OH, Youngstown. Sports Card & Comic Book Show, The Saxon Club, 710 S. Meridian, SH: 6pm-9:30pm, T: 29-8, F: \$35. for 1, \$60. for 2, A: \$1., under 10 free. Richard Weimer, 691 Oakridge Dr., Youngstown, OH 44512. PH: 216-726-8462 or 758-7511.

Dec 17 OH, Cincinnati. Jubilee's Comic Book & Non-Sports Card Convention, Holiday Inn. I-275 & US 42 Exit 46, Sharonville Exit, SH: 9am-3pm, T: 35, F: \$60. Jubilee Ent., 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.

Dec 18 OH, Akron. Comic Book & Sports Card Expo, Holiday Inn-Fairlawn, NE Corner I-77 & Rt. 18, SH: 10am-5pm, T: 40-6 & 8, F: \$45-\$55. for 1, \$85-\$105. for 2, A: \$1. Magic City Sports Cards, Judy or Gary Beckman, 5811 Concerto Dr., Clinton, OH 44216. PH: 216-825-8315, 753-0044 or 848-9001.

Jan 7 OH, Macedonia. D.A.R.E. Comic Book & Sports Card Show, Nordonia H.S. 8006 S. Bedford (Exit I-271 at Rt. 82), SH: 10am-4pm, T: 50-6 & 12, F: \$35-\$45., A: \$1. Keith Obly, 750 Bartlett Rd., Mantua, OH 44255. PH: 216-562-8917.

Jan 7 OH, Toledo. Comic Book & Sports Card Show, Ramada Hotel, 2340 Reynolds Rd., SH: 10am-4pm, T: 40-8, F: \$45. (\$40. in adv.), A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 810-350-2633.

OKLAHOMA

OREGON

Jan 7-9 OR, Beaverton. Comic Book & Sports Card Show #3, Mall, 3275 SW Cedarhills Blvd., SH: Fri. 10am-9pm, Sat. 10am-7pm, Sun. 11am-5pm, T: 60-8, F: \$110. for 3 days, \$90. Sat. & Sun., A: free. Keeping Core SportsCards & Comics, Dewey Tucker, 3275 SW Cedarhills Blvd., Beaverton, OR 97005. PH: 503-526-9555 or 671-0605.

PENNSYLVANIA

Dec 8 PA, Feasterville. Every Thurs. Night Comic Book & Sports Card Show, Bingo Hall at The Bucks County Mall, T.J. Maxx Marketplace St. Rd. & Bustleton Pike, SH: 5pm-9:30pm, T: 45-8, F: \$15., A: free. Collectors Advantage, Scott Sine, 922 S. Woodbourne Rd., Ste. 188, Levittown, PA 19056. PH: 215-943-1664 or Gary Hall, PH: 215-752-8466.

Dec 9 PA, Langhorne. Every Fri. Night Comic Book & Sports Card Show, Sportland, 9 E. Cabot Blvd. (off Oxford Valley Rd., across from Mall), SH: 5pm-9:30pm, T: 25-8, F: \$15., A: free. Collector's Advantage, Scott Sine, 922 S. Woodbourne Rd., Ste. 188, Levittown, PA 19056. PH: 215-943-1664 or Gary Hall, PH: 215-752-8466.

Dec 9-11 PA, Pittsburgh. Comic Book & Sports Card Spectacular, Monroeville Expo Mart. (In front of Monroeville Mall), SH: Fri. 4pm-9pm, Sat. 10am-6pm, Sun. 10am-4pm, T: 125 Booths, F: \$170., A: \$3. Collectors World, Paul Vardziel, 176 Camp Run Rd., Harmony, PA 16037. PH: 412-452-3237.

Dec 11 PA, York. Jubilee's Comic Book & Non-Sports Card Convention, Holiday Inn, 334 Arsenal Rd. (I-83 Exit 9, Rt.

(EVENTS Continues on Page 72)

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17 VG/FN	13.25												98 VG/FN	36.00	
18 VG+	11.75												X-MEN		
19 VG+	12.00												2 VG-	210.00	
20 VG	10.75												4 G	41.00	
21 VG+	7.75												7 VG	42.00	
22 VG	7.25												8 FN	65.00	
23 VG/FN	9.00												9 G	22.00	
24 VG	7.25												16 VG	17.00	
25 VG+	8.00												17 VG+	19.00	
26 VG-	6.00												18 VG/VG-	15.75	
27 VG+	8.00												19 G/VG	13.25	
28 VG/FN	9.00												20 VG	17.00	
29 VG	25.00												21 VG/VG- ST,FC,BC	14.00	
30 VG/FN	8.75												22 VG/FN	21.00	
31 VG+	8.00												22 G/VG	12.00	
32 FN+	12.25												23 VG/FN	21.00	
32 VG NC	7.25												23 G/VGTR,TP,BC O/W	12.00	
33 FN	10.75												24 VG/VG-	15.00	
34 FN	10.75												25 VG	16.50	
35 FN	11.00												25 G	8.00	
36 VG	9.25												26 VG-	14.75	
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10. Iron Man 71, 83 avg. VF.....7.00	38. Daredevil 8 G+.....11 G+.....19 VG, 20 VG+.....36.00	66. Captain Marvel 22 (2), 23 (2), 24 (3), 34 (6) avg. VF+.....49.00	93. X-Men 245 (1) avg. VF (9 lots available).....15.00	129. Astonishing Tales 1, 2 (2), 3 (8) avg. FN/VF (1 is VG+).....27.00	156. Savage Tales (1985) 1 (4) avg. VF/NM.....10.00	192. Daredevil 172 (16) avg. NM.....22.00	235. Marvel Feature 3 (10 copies) avg. VF (4 of this lot available).....75.00	279. 47 damaged or low-grade 10c & 12c cvr. price books. Includes Real Screen 4, 6, G, A Flash # unknown, Crimebusters 30, All Star 5, All Flash 2, Space Squadron 2, Modern 92, Zip # unknown, Fantastic # unknown, TOS 38, Strange Tales 92, 99, Straight Arrow # unknown, Uncle Scrooge 27, Adventure 301, X-Men 12.....125.00	280. Star Wars (Marvel, 1977) 5 (12), 7 (8) avg. FN+.....58.00
11. Marvel-Con 1976 Book (2 copies) avg. FN/VF (one is missing coupon).....19.00	39. Donald Duck 27 G/VG, 58 FN, 71 FN/VF.....22.00	67. Daredevil 12, 13, 15, 18, 23, 25 (2), 26, 31 avg. FR/FR+.....26.00	94. X-Men 256 (10) avg. VF/NM (4 lots available).....55.00	130. Astonishing Tales 5 (15 copies) avg. FN/VF.....46.00	157. X-Men 150 (10) (2 lots available).....42.00	193. Phantom Stranger 26-41, Brave and Bold 98 avg. FN.....21.00	236. Man-Thing 3 (17 copies) avg. VG/FN.....12.00	281. Star Wars (Marvel, 1977) 6 (10) avg. VF (6 lots available).....49.00	282. Star Wars (Marvel, 1977) 8 (10) avg. VF (5 lots available).....26.00
12. Marvel Feature 2 (5) avg. FN.....65.00	40. Fantastic Four 22, 32, 34, 37, 39, 40 avg. G+.....51.00	68. Dazzler 38 (6) avg. NM.....15.00	95. X-Men 257 (10) avg. VF/NM (3 lots available).....55.00	131. Astonishing Tales 5 (14 copies) avg. FN/VF.....42.00	158. X-Men 161 (10) (9 lots available).....26.00	194. Harbinger TPB Bluebird Edition, X-O Manowar TPB Blue Logo avg. NM/M (sealed).....28.00	237. Tales To Astonish 78, 80 (3), 82 avg. G+.....17.00	283. Tower of Shadows 1, 2 (2), 3-6, 7 (2), 8 (2), 9 avg. VG+.....39.00	284. 70 1970s mostly Marvel Horror books avg. FN+.....75.00
13. Marvel Spotlight 1 (3), 3 (11), 14 (9) avg. FN.....75.00	41. Flash 122 PR+, 127 FR, 139 FR+, 189 FR/VF, 254 G/G, 110 FR.....13.00	69. Dazzler 38 (6) avg. NM.....15.00	96. X-Men 259 (9) avg. NM/M (3 lots available).....55.00	132. Defenders 37, 39-48, 51-53, 59, 75 (3) avg. FN/VF.....12.00	159. X-Men 183 (10) (3 lots available).....19.00	195. Hulk 192, 193, 314, 319 (2), 326 (2), 328 (2), 337 (2), 338, 339 (2), 368 (2), 369-371, 372 (3), 373 (2), 374 (2), 375 (2) avg. VF.....110.00	238. Tales To Astonish 85 (5), 86 (3) avg. FN.....41.00		
14. Naza 1-4, 5 (2) avg. G+10.00	42. Journey Into Mystery 104 G/VG, 110 FR.....13.00	70. Defenders 9, 12, 17, 43, 44, 50, 55, 56, 68, 70, 75 (2), 79, 82, 83 avg. VG/FN.....12.00	97. X-Men 260 (10) avg. NM (5 lots available).....14.00	133. Iron Man 101 (2), 114 (17) avg. VF.....21.00	160. X-Men 185 (10) (2 lots available).....19.00	196. Hulk 178, 379 (2), 380, 381 (2), 382 (2), 383-385, 386 (4), 387-389, 392 (2), 393 (2), 400, Future Imperfect 1, 2 avg. VF/NM.....62.00	239. Tales To Astonish 84 (4 copies) avg. FN.....19.00		
15. New Mutants 88, Longshot 1, Nick Fury vs. Shield 10 avg. VF/NM.....25.00	43. Metal Men 10, 18, 20, 24, 28, 30 avg. G/VG.....39.00	71. Defenders 9, 12, 17, 43, 44, 50, 55, 56, 68, 70, 75 (2), 79, 82, 83 avg. VG/FN.....12.00	98. X-Men 261 (10) avg. NM (5 lots available).....14.00	134. Iron Fist 7 (14 copies) avg. VF.....99.00	161. X-Men 196 (10).....19.00	197. Marvel Team-Up 27 (8 copies) avg. FN+.....4.00	240. Tales To Astonish 84 (4 copies) avg. FN.....19.00		
16. Not Brand Echh 1 (2), 6 (2), 7 (2), 8 (3) avg. VG/VG+.....38.00	44. Phantom Stranger 1 G/VG, 3 G+.....16.00	72. Defenders 20, 51, 53, 72, 73, 76, 77, 80, 81 avg. G+.....4.00	99. X-Men 262 (10) avg. NM (5 lots available).....14.00	135. Marvel Two-in-One 52 (18) avg. NM.....8.00	162. X-Men 203 (10).....31.00	198. Peter Parker 1 (2), 64, 85, 119, 141, 142, 147, 148, Web of Spider-Man 1, 2, 18, 29, 30, Spider-Man 1 (signed by McFarlane, black cvr, unbagged) avg. VF.....115.00	241. Tales To Astonish 83 (2), 94 (6) avg. VG.....27.00		
17. Nova 1 (11) avg. VF/VF19.00	45. Sgt. Fury 4, 6, 12 avg. FR+.....21.00	73. Fear 19 (5 copies) avg. VF/NM.....42.00	100. X-Men 263 (10) avg. NM (5 lots available).....14.00	136. Captain America 225 (6 copies) avg. NM.....4.00	163. X-Men 215 (10) (3 lots available).....26.00	199. Punisher (limited) 2-4 (current) 10 avg. FN.....15.00	242. Tales To Astonish 85 (5		

(EVENTS, From Page 70)

30), SH: 10am-4pm, T: 30, F: \$60. Jubilee Ent., 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.

Dec 11 PA, Secane. Comic Book & Sports Card Show, Ridley YMCA, 900 South Ave., SH: 9:30am-5pm, T: 80-8, F: \$35, for 1, \$50, for 2, A: free. Dan Eagle, 900 South Ave., Secane, PA 19018. PH: 610-544-1080.

Dec 11 PA, Wilkes-Barre. Comic Book, Sports Card & Memorabilia AUCTION, Enterprise Bingo Hall, 1490 San Souci Pwy., I-81 Exit 44, preview at 4pm, auction 5pm, 250 lots, A: free. Hank Przekop, PH: 717-735-7040 or Roger Rymer, PH: 717-823-1862.

Dec 15 PA, Feasterville. Every Thurs. Night Comic Book & Sports Card Show, Bingo Hall at The Bucks County Mall, T.J. Maxx Marketplace St. Rd. & Bustleton Pike, SH: 5pm-9:30pm, T: 45-8, F: \$15., A: free. Collectors Advantage, Scott Sine, 922 S. Woodbourne Rd., Ste. 188, Levittown, PA 19056. PH: 215-943-1664 or Gary Hall, PH: 215-752-8466.

Dec 16 PA, Langhorne. Every Fri. Night Comic Book & Sports Card Show, Sportland, 9 E. Cabot Blvd. (off Oxford Valley Rd., across from Mall), SH: 5pm-9:30pm, T: 25-8, F: \$15., A: free. Collector's Advantage, Scott Sine, 922 S. Woodbourne Rd., Ste. 188, Levittown, PA 19056. PH: 215-943-1664 or Gary Hall, PH: 215-752-8466.

Dec 18 PA, Delaware Water Gap. Comic Book & Sports Card Show, Ramada Inn, Rt. 611 South, Exit 53, I-80, SH: 10am-4pm, T: 40-8, F: \$45., A: free. Janet Van Alstyne, PO Box 377, Allamuchy, NJ 07820. PH: 908-813-1117.

Dec 18 PA, Erie. Comic Book Show, Avalon Hotel, 16 W. 10th St., I-90 Exit 6 take Peach St. to corner of 10th St., SH: 10am-4pm, F: \$50., A: \$2. Comicquest, PH: 610-966-0199.

Dec 18 PA, York. Comic Book & Japanimation Show, Holiday Inn, I-83 & Rt. 30 Exit 9E, SH: 11am-4pm, F: \$35., A: free.

WHAT, WHERE, AND WHEN (Shows and Conventions)

CMP, 504 Heath Ave., Linthicum, MD 21090. PH: 410-789-4581.

Dec 22 PA, Feasterville. Every Thurs. Night Comic Book & Sports Card Show, Bingo Hall at The Bucks County Mall, T.J. Maxx Marketplace St. Rd. & Bustleton Pike, SH: 5pm-9:30pm, T: 45-8, F: \$15., A: free. Collectors Advantage, Scott Sine, 922 S. Woodbourne Rd., Ste. 188, Levittown, PA 19056. PH: 215-943-1664 or Gary Hall, PH: 215-752-8466.

Dec 23 PA, Langhorne. Every Fri. Night Comic Book & Sports Card Show, Sportland, 9 E. Cabot Blvd. (off Oxford Valley Rd., across from Mall), SH: 5pm-9:30pm, T: 25-8, F: \$15., A: free. Collector's Advantage, Scott Sine, 922 S. Woodbourne Rd., Ste. 188, Levittown, PA 19056. PH: 215-943-1664 or Gary Hall, PH: 215-752-8466.

Dec 29 PA, Feasterville. Every Thurs. Night Comic Book & Sports Card Show, Bingo Hall at The Bucks County Mall, T.J. Maxx Marketplace St. Rd. & Bustleton Pike, SH: 5pm-9:30pm, T: 45-8, F: \$15., A: free. Collectors Advantage, Scott Sine, 922 S. Woodbourne Rd., Ste. 188, Levittown, PA 19056. PH: 215-943-1664 or Gary Hall, PH: 215-752-8466.

Dec 30 PA, Langhorne. Every Fri. Night Comic Book & Sports Card Show, Sportland, 9 E. Cabot Blvd. (off Oxford Valley Rd., across from Mall), SH: 5pm-9:30pm, T: 25-8, F: \$15., A: free. Collector's Advantage, Scott Sine, 922 S. Woodbourne Rd., Ste. 188, Levittown, PA 19056. PH: 215-943-1664 or Gary Hall, PH: 215-752-8466.

Jan 6-8 PA, Hermitage. Comic Book & Sports Card Show, Shenango Valley Mall, Exit 1N Rt. 18 off I-80, SH: mall hours, T: 28-8, F: \$55., A: free. Mike Dorsey, PO Box 69, Fredonia, PA 16124. PH: 412-475-2666.

Jan 6-8 PA, Philadelphia. Comic Book & Sports Card Show, Tri-State Mall, I-95 & Naamans Rd., SH: Fri. & Sat. 10am-9:30pm, Sun. 12noon-5pm, T: 50, F: \$90., A: free. RK Promos., Rob

or Karen Gomberg, 3 Rachel Crt., Franklin Park, NJ 08823. PH: 908-422-9365 or 422-7106.

Jan 7 PA, Langhorne. Comic Book & Sports Card Show, Sheraton Bucks County, 400 Oxford Vly. Rd., SH: 9am-3pm, T: 55-6, F: \$40., A: \$1. Premier Show Promos., Greg Petrino, 93 Grant Dr., Holland, PA 18966. PH: 215-968-8577 or Eric Poppel, PH: 215-579-0731.

PUERTO RICO

RHODE ISLAND

Dec 15 RI, Woonsocket. Comic Book & Sports Card Show, Elks Hall, 380 Social St., SH: 6pm-10pm, T: 40, A: \$1. Bill Bryda, PO Box 1921, Woonsocket, RI 02895. PH: 401-765-0934.

SOUTH CAROLINA

Dec 17-18 SC, North Charleston. Christmas Comic Book & Sports Card Show, Charles Towne Square Mall, I-26 & Montague Ave., SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 30-8, F: \$85, for 1, \$150, for 2, A: free. The Coastal Connection, Vic Young, PO Box 1888, Pawleys Island, SC 29585. PH: 803-237-9718.

Jan 7-8 SC, Columbia. Comic Book & All Sports Card Show, Outlet Pointe Mall, I-20, Bush River Rd., SH: mall hours, T: 35-8, F: \$65, for 1, \$120, for 2, A: free. The Coastal Connection, Vic Young, PO Box 1888, Pawleys Island, SC 29585. PH: 803-237-9718 or John Daye, PH: 803-731-0817.

SOUTH DAKOTA

Dec 10-11 SD, Sioux Falls. Comic Book & Sports Card Show, Western Mall, SH: mall hours, T: 35, F: \$50., A: free. Char Chambers, PH: 605-339-0641.

TENNESSEE

Dec 10 TN, Fayetteville. Monthly Comic Book & Sports Card Show, Best Western Inn, Thornton-Taylor Pwy., SH: 9am-4pm, T: 15-8, F: \$25., A: free. Tim's Baseball Cards, 1012 Mill St., Pulaski, TN 38478. PH: 615-766-1168 or 424-1704.

Jan 7-8 TN, Clarksville. Comic Book & Sports Card Show, Two Rivers Mall, Riverside Dr. & Ft. Campbell Blvd., SH: Sat. 10am-6pm, Sun. 12noon-6pm, T: 25, F: \$50., A: free. Bases Loaded Promos., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 648-3319.

Jan 7-8 TN, Murfreesboro. Comic Book, Sports Card & Collectible Show, Stones River Mall, SH: mall hours, T: 35, F: \$65., A: free. Bases Loaded Promos., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 728-4563.

TEXAS

Dec 10 TX, Arlington. Comic Book & Sports Card Show, Comfort Inn, SH: 10am-5pm, T: 34, F: \$45., A: \$2. Duane Bates, 1601 E. Division, Arlington, TX 76016. PH: 817-276-8794.

Dec 11 TX, Houston. Comic Book, Sports Card & Toy Show, Holiday Inn Hobby Airport, 9100 Gulf Fwy., I-45 S., Exit College Airport, SH: 9am-4pm, T: 40-6, F: \$65., A: \$2. Home Plate Promos., Mark Hlavinka, PO Box 441442, Houston, TX 77244. PH: 713-293-8676.

Dec 11 TX, Beaumont. Comic Book, Sports Card & Toy Show, Holiday Inn Plaza, 3950 I-10 Exit Walden, SH: 10am-5pm, T: 30-8, F: \$45, for 1, \$85, for 2, A: \$1. Home Plate Promos., Mark Hlavinka, PO Box 441442, Houston, TX 77244. PH: 713-293-8676.

Dec 11 TX, El Paso. Comic Book, Sports Card & POGS Show, Airport Hilton, Airways next to Airport, SH: 10am-4pm, T: 38-8, F: \$40, for 1, \$35, ea. add'l, A: \$1. Superstarz Sportzcardz, Alan Ekey, 2626 N. Mesa #119, El Paso, TX 79902. PH: 915-544-3133 or 581-0051.

Dec 11 TX, Copperas Cove. Comic Book & Sports Card Show, Civic Center, W. Ave. B, SH: 10am-5pm, T: 50-6, F: \$20, for 1, \$35, for 2, A: \$1. House of Cards, Mary Beming, 132 Cove Terr., Copperas Cove, TX 76522. PH: 817-542-1174.

Dec 17 TX, San Antonio. Comic Book, Sports Card & Toy Show, Embassy Suites Hotel, 7750 Briaridge, I-10 W. at 410 W. (behind Malibu), SH: 9:30am-4pm, T: 35-6, F: \$55, for 1, \$100, for 2, A: \$1. Home Plate Promos., Mark Hlavinka, PO Box 441442, Houston, TX 77244. PH: 713-293-8676.

Dec 18 TX, Dallas. Minicon, Hilton, 4801 I-635 at Dallas Pkwy., T: \$55-\$60., A: \$2. Bulldog Productions, PO Box 820488, Dallas, TX 75382. PH: 214-350-4305.

Dec 18 TX, El Paso. Comic Book & Sports Card Show VIII, Quality Inn, I-10 & Bassett, SH: 10am-4pm, T: 25-8, F: \$40., A: \$1. Brad Wilson, 6130 Dyer, El Paso, TX 79904. PH: 915-562-0443 or 755-8219.

Dec 18 TX, San Antonio. Comic Book & Sports Card Show, Embassy Suites Hotel, NW Loop 410 & I-10, (behind Malibu Castle), SH: 9:30am-3pm, T: 40-6, F: \$50, for 1, \$90, for 2, A: \$1. Ralph or A. Willis, PO Box 830963, San Antonio, TX 78283. PH: 210-431-0737.

Dec 18 TX, Houston. Comic Book, Sports Card & Toy Show, Marriott Westside, 13210 Katy Fwy., I-10 W. Exit Eldridge, SH: 9am-4pm, T: 45-6, F: \$70., A: \$2. Home Plate Promos., Mark Hlavinka, PO Box 441442, Houston, TX 77244. PH: 713-293-8676.

Dec 18 TX, Austin. Comic Book, Sports Card & Toy Show, Embassy Suites Hotel, 5901 N. I-35, SH: 10am-5pm, T: 40-6, F: \$55, for 1, \$100, for 2, A: \$1.50. Home Plate Promos., Mark Hlavinka, PO Box 441442, Houston, TX 77244. PH: 713-293-8676.

Dec 18 TX, Arlington. Comic Book & Sports Card Show, Comfort Inn, SH: 11am-5pm, T: 34, F: \$45., A: \$2. Duane Bates, 1601 E. Division, Arlington, TX 76016. PH: 817-276-8794.

Dec 26 TX, Arlington. Comic Book & Sports Card Show, Comfort Inn, SH: 10am-5pm, T: 34, F: \$45., A: \$2. Duane Bates, 1601 E. Division, Arlington, TX 76016. PH: 817-276-8794.

Jan 2 TX, Arlington. Comic Book & Sports Card Show, Comfort Inn, SH: 10am-5pm, T: 34, F: \$45., A: \$2. Duane Bates, 1601 E. Division, Arlington, TX 76016. PH: 817-276-8794.

UTAH

VERMONT

Dec 11 VT, Bennington. Comic Book & Sports Card Show, Ramada Inn, Rt. 7 & Kocher Dr., SH: 9:30am-3:30pm, T: 35-8, F: \$35., A: free. Wall To Wall Cards, Jerry Wall, 3435 Southshire Dr., Bennington, VT 05201. PH: 802-447-1414.

VIRGIN ISLANDS

VIRGINIA

Dec 10 VA, Quantico-Triangle. Comic Book & BB Card Show, Ramada Inn, I-95 Exit 150, SH: 10am-4pm, T: 35-6 & 8, F: \$25-\$30., A: free. Jim Garcia, 109 Debra Dr., Stafford, VA 22554. PH: 703-720-6040.

Dec 11 VA, Tysons Corner. Comic Book & Trading Card Show, Ramada, 7801 Leesburg Pike (I-495 Exit 10, Rt. 7 E.), SH: 10am-4pm, T: 70-6, F: \$65., A: \$2. Capital Associates, Jeff Rocen, 6164 Martins Landing Ct., Burke, VA 22015. PH: 703-503-5834.

Dec 18 VA, Fairfax-Falls Church. Comic Book & Sports Card Show, Best Western, Falls Church Inn, I-495, Exit 8 E. Arlington Blvd. 2 mi., SH: 10am-4pm, T: 36-8, F: \$50., A: free. Shaikat A. Khan, Rt. 1 Box 28, Weyers Cave, VA 24486. PH: 703-234-9530 or 249-3630.

Dec 18 VA, Virginia Beach. Jubilee's Comic Book & Non-Sports Card Convention, Radisson Hotel, 1900 Pavilion Dr., SH: 10am-4pm, T: 30, F: \$60. Jubilee Ent., 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.

Dec 18 VA, Richmond. Holiday Special Comic Con, Holiday Inn, 2000 Staple Mill Rd., 64 W. take Staple Mill Exit, L 1 mi. on R., SH: 10am-4pm, T: 25-6, F: \$50., A: \$2.50. Donald Jones, 10901 Timonium Dr., Chester, VA 23831. PH: 804-751-0468 or 796-4903.

Jan 7 VA, Arlington. Jubilee's Comic Book & Non-Sports Card Convention, Howard Johnson, 2650 Jefferson Davis Hwy., SH: 10am-4pm, T: 47, F: \$65. Jubilee Ent., 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.

Jan 7 VA, Colonial Beach. Comic Book, Sports Card, Racing & Collectible Show, High School, 100 First St., SH: 10am-4pm, T: 35-8, F: \$25, for 1, \$45, for 2, \$60, for 3, A: \$2. (1 with flyer). Wayne Kennedy, 303 Locust Ave., Colonial Beach, VA 22443. PH: 804-224-0619 (home) or 224-7166 (school).

WASHINGTON

Dec 9-11 WA, Tacoma. Holiday Comic Book & Sports Card Show, Lakewood Mall Strip Plaza, Exit 125 off I-5, SH: Fri. 3pm-8pm, Sat. 10am-6pm, Sun. 11am-5pm, T: 40, F: \$40-\$85., A: free. Twin Oaks Sportshows, Ron & Barb Oakden, 11410 NE 124th St., Ste. 411, Kirkland, WA 98034. PH: 206-820-0218.

Dec 17-18 WA, Puyallup. Christmas Fair Comic Book & Sports Card Show, Fairgrounds, Meridian St., SH: Sat. 9:30am-6pm, Sun. 10am-5pm, T: 295, F: \$40-\$75., A: \$1.50-\$3, adults, under 12 free. Twin Oaks Sportshows, Ron & Barb Oakden, 11410 NE 124th St., Ste. 411, Kirkland, WA 98034. PH: 206-820-0218.

Dec 18 WA, Tacoma. Monthly Comic Book Show, TAHA Bingo Hall, 16511 Pacific Ave., SH: 10am-5pm, T: 35-8, F: \$20., A: 50 cents, under 12 free. Northwest BB Cards, Ara Putz, 415 Garfield S., Tacoma, WA 98444. PH: 206-536-6722 or 539-2927.

(EVENTS Concludes on Page 82)

★★★ SECURED AUCTION SALE ★★★

★ UNITED STATES AFFILIATES ★

(THE AUCTIONEERS FOR THE U.S. MARSHAL)

**Will SELL at PUBLIC AUCTION ON
SAT. 12-10-94 at 12:00 NOON**

Extremely Valuable COLLECTABLES!!!

AUCTIONEERS NOTE: This auction is suitable for all collectors and collectable retailers!! FEATURING Comics, Comic Art, Movie Posters, Autograph Photos, Toys, and MUCH MORE!!!

CAPTAIN AMERICA COMIC #1 1941 Very Fine & unrestored. Valued at \$38,000.00

HUMAN TORCH COMIC #1 1940, 125 Spider-Man #1's, approx 140,000 comics 1980 to present, 1000 comics, Silver Age comics, Golden Age Disney Dell comics, Disney Gold Key comics. EWOK animation cel, heavy metal animation cel, Rich Butler orig. comic art: Superman, Batman, Spider-Man, Fantastic Four.

Collectables: ELVIS PRESLEY "Jailhouse Rock" movie window card, "Loving You" movie poster, "Loving You" half sheet movie poster, mini Elvis Collection, Love Me Tender 45, "Rebel Without A Cause" movie poster (1955 James Dean) Abbott And Costello In Society movie poster, "One Flew Over The Cuckoo's Nest" movie poster, "Rocky 1" movie poster, "King Kong" lobby card set, "Ten Commandments" lobby card set, plus many more!!!

"GIANT" pressbook signed by Rock Hudson. Autograph book and photo collection, Honus Wagner signed baseball with Pittsburgh Pirates, William McKinley letter (1896), Alexander Hamilton legal document (1792) valued at \$16,000.00. + more!!

Lalique figure, Old toys with orig. boxes, HO trains, lead figures, very rare windup billiards player with box by German Key Co., Lehmann's climbing monkey with box (1903), Indian artifacts, Harrison doll house #8006 with furniture, Steiff teddy bear, Melo hunter signed prints, + MUCH MORE!!

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Terms: 25% deposit at knockdown, CASH or CERTIFIED or OFFICIAL bank check made out to U.S. affiliates ONLY!! Removal by day of sale and by Monday 12-12-94 at 4 pm.

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All orders enclose an extra \$6.00 for shipping/packaging purposes. All orders shipped out insured. Period. Somebody must sign for the package at your end. Everything is carefully described and satisfaction is guaranteed or your money is cheerfully refunded provided it is sent back right away. Prompt refund on sold out items. If you need to call, use 1-402-721-8848. Leave a message if you miss me. Please note: this is a new address for me. I have been dealing since RBCC #45 (65); first CBG ad was in #7. CANADIANS: I will not ship you without declaring value. Please do not ask otherwise. Your shipment must leave here insured like USA packages. You must sign for it just like USA shipments. You must enclose an extra \$2 to help with the extra costs involved. Thanks for your cooperation.

LITTLE ORPHAN ANNIE 1927
board game Milton Bradley
complete with every game piece.
It's all about getting along with
bees, Harold Gray does the art,
colorful box is VG + & solid.

LITTLE LULU covers: original
cover art from Dell/Gold Key.
I acquired more than twenty years
ago circa 1974 directly from
John Stanley. These measure
approximately the same size as
the printed cover, but a little big-
ger. These were drawn in the
late 1950s to the early 1960s. I
have sold several and only have a
couple left at this point and I
want only a paltry per.

BAMBI original lobby insert: from
1942 in pretty decent shape
with a very slight aging of paper
whose the colors are still very
bright. This has a lot of the sup-
porting characters in "semi"
comic strip form and is only

**THE HUNCHBACK OF NOTRE
DAME original lobby card**
1924, silent movie classic, with
Charles Laughton in the role of
tormented Quasimodo. B cond.
\$49.00

BARNEY GOOGLE 1923 sheet
music, a Fox Trot, Billy DeBeek
cover of Barney & Sparkplug
\$9.00

THE RAVEN original lobby card
1963. A cond.; this starred Vin-
cent Price, Peter Lorre, Boris
Karloff, and Jack Nicholson.
When I left stars, have sev-
eral different. Each \$175.00

DICK TRACY VS CUBELL original
Lobby Card 1946. B+ cond.
\$150.00

MR. BUG GOES TO TOWN original
Lobby Card 1941. A cond.;
Fleischer Bros feature \$175.00

THE LAST MAN ON EARTH original
Lobby Card 1964. A cond.; Vin-
cent Price \$99.00

FIGHT COMICS #11 original art
by Will Eisner & Jerry Studios
Page 26 of book. Definitely
shows Eisner's influence. Ear is
1940. It is stamped "Eisner &
Iger on front margin and it is
bargain priced at \$299.00

MARK TRAIL original daily by Ed
Dodd, 4/17/46; Xint shape. 65
scarcity \$300.00

ROY ROGERS original daily by Ar-
ens, 12/9/59; Xint shape. 65
cond. The Barbarian original
daily by Ernie Chan; 3/15/60;
Xint; Red Sonja \$100.00

PHANTOM original daily by Falk &
Barry, 4/24/71; Xint shape. 65
in 3 panels \$50.00

THE BEASTS OF TARZAN A.C.
McLurg, March 1916; W.F.
Hall, green, first edition. Illustra-
tions by J. Allen St. John. Fine
solid copy. The third Tarzan hard
cover published. I found it
somewhat hard to come by
\$498.00

TARZAN AND THE MEN A.C.
McLurg, Sept. 1924; brown.
first edition. Illustrations by J.
Allen St. John, about fine con-
dition; contains the four page
supplement on "How Burroughs
Wrote The Tarzan Tales" by
Robert H. Davis as the true first
should.

THE GODS OF MARS 1920
McLurg, Sept. 1918; red; first
edition. Very fine cond. The sec-
ond of the "Mars" stories illus.
by Frank E. Schoonover. This is a
scarce book and is in nice
shape. Edgar Rice Burroughs
series. \$495.00

THE WARLORDS OF MARS (A.C.)
McLurg, 1919; red; W.F. Hall.
St. John; ERB; First Ed. \$200.00

LIT ABNER BOOK (Saunders, 1942)
beautiful, colorful cover with
many mainline characters; sev-
eral pages have been colored in
\$50.00

SKEEZIX AND PAL (Reilly & Lee,
1925) Frank King art in story
book. Abt Fine, bright \$43.00

TERRY AND THE PIRATES 1935
POP-UP BOOK Very fine, clean
\$299.00

THE SHADOW VINE 1943
VG \$45.00
November 1944; VG + \$45.00
November 1945; VG \$40.00
December 1945; VG \$25.00
April 1946; VG + \$45.00
Winter 1949; Abt Fine \$65.00

THE SHADOW ANNUAL 1942 over-
size; Abt Fine; paper abt white-
pulp; three stories \$175.00

CARL BARKS: 1947 postcard
from HK Pubs about a two year
sub to WDGS (rare) \$150.00

LITTLE NEMO 1905 postcard for Val-
entine's Day; unused; rare \$50.00

TOM CORBETT, SPAGE CADET wrist-
watch with original watchband;
works; mid-1950s \$249.00

LITTLE ORPHAN ANNIE 1927
Cupples & Leon very slight
foxing o/w Fine shape \$65.00

KRAZY KAT 1946 Holt hardbound.
Fine +, lots of KK strip re-
prints, no DJ \$195.00

MUTT & JEFF BIG BOOK NO. 2
(1929) Thick hard cover, Cupples
& Leon. Very fine, scarce \$275.00

SNOW WHITE AND THE SEVEN
DWARFS (1938) WD Enter-
prises) handkerchief size, boxed
set, five to the set; complete,
colorful box in Fine shape,
cloth in Mint; scarce \$185.00

TEX AVERY pencil animation
from 1944-1945 MGM stud-
ios; various poses:
VULTURE: large size; cartoon
#124 \$100.00
VULTURE: middle size; car-
toon #124 \$80.00
VULTURE: small size; cartoon
#124 \$65.00
Large Bear: large size; car-
toon #151 \$75.00
Small Bear: middle size; car-
toon #151 \$50.00
Mouse from cartoon #154 \$50.00

**CALL FOR MORE ACCURATE
DESCRIPTIONS CUZ I HAVE
THEM IN DIFFERENT POSES**

TARZAN TWINS 1927 Volland;
VG +; no DJ; 5th edition; rare
\$100.00

THE THING three sheet; original
1954 release; nice shape, no
pieces missing, white paper.
Three sheets are rare. 8 1/2
inches, James (Gunsmoke) Ar-
ness's first role \$1,350.00

I have a great many more
items of related interest that
you just might be
looking for. I have been
reading & collecting
since 1956 and dealing
material of this nature
since 1965.

I am writing a book,
Comic Book Store Wars,
detailing thirty (+) years
accumulation of
knowledge and first hand
experiences as collecting
this stuff matured into
"respectability."

PRE CODE RARITIES
(This section is pre 1955
only. No particular order)

RANGERS COMICS
24 Good + \$20.00
2 Fine (First Cavegirl) \$40.00

WANTED
51 abt Fine; "A Dope Addict on
Holiday of Horror" \$35.00

DOC SAVAGE (1940)
1 VG, clean bright cover, solid
\$475.00

**WALT DISNEY'S COMICS &
STORIES**
101 Good- (1949; solid copy) \$9.00
105 VG + \$20.00
234 Fine + \$100.00

GREEN LAMA
(MacBarr painted FC)
7 VG, solid copy; bright colors
\$100.00

AL CAPP'S DOGPATCH COMICS
3 VFine \$65.00

WINGS COMICS
16 VG + (origin issue) \$90.00
17 VG + \$65.00

GASOLINE ALLEY
2 VG (LB Cole cover) \$30.00
111 VG + (Drug story) \$30.00
734 VG (Buck Jones) \$8.00
734 VG + (Cheyenne #1) \$45.00

ADVENTURES INTO DARKNESS
12 VG + (Toth art) \$25.00

WORLD WAR III
2 abt Fine \$100.00
291 VG (Carl Barks classic) \$50.00

UNCLE SCROOGE
7 VG + (7 Cities/Cibola) \$40.00
8 VG + \$35.00
10 VG \$30.00
40 495 VG + \$100.00
24 VFine \$35.00

KERRY DRAKE (M.E.)
2 VG + \$25.00
STARLET O'HARA in Hollywood
2 Good \$10.00
3 VG \$20.00

TARZAN
(Edgar Rice Burroughs)
39 VG (w/Bros of Spear) \$19.00

BLACK DIAMOND WESTERN
19 Fine + (Wolverton) \$30.00
22 VG (Wolverton) \$15.00

BAFFLING MYSTERIES
8 Fine +, Wood type art \$35.00
11 VG; Wood type art \$20.00
22 Fine + \$35.00

WOMEN OUTLAWS (Fox)
2 VG-, spanking panel \$39.00

FIGHTIN' MARINES
3 VG (Canteen Kate by Baker)
\$28.00

MARY JANE AND SNIFFLES
40 VG; Very fine (rare) \$100.00

WEIRD SCIENCE FANTASY
24 Good + \$25.00

TINY TOT COMICS (pre trend EC)
8 Good + (Katy Keene) \$20.00
8 VG (Katy Keene) \$22.00
28 Fine + (Katy Keene) \$25.00
29 VG (Katy Keene) \$9.00
46 VG + (Katy Keene) \$10.00
47 VG +, piece out FC (KK) \$3.00

WESTERN OUTLAWS (Fox)
61 VG + (Jack Cole art) \$28.00
15 (#1) VG + (Kamen type art)
\$28.00

CRACK WESTERN (Quality)
81 VG - Crandall cover \$15.00
STR STOR FROM ANOTHER
WORLD \$20.00
23 VG + (Matt Baker) \$12.00

POPEYE Four Color (1943) (DELL)
17 abt Fine EC Segar \$150.00
CASPER THE FRIENDLY GHOST
3 VG (St John - scarce) \$95.00
5 VG (St John - scarce) \$79.00
13 abt Fine (Harvey pre code)
\$20.00

DENNIS THE MENACE (Standard)
1 VG (scarce) \$125.00
9 Fine \$35.00

PRE CODE RARITIES
TIP TOP COMICS
73 VFine \$70.00
83 Good \$9.00

MOTION PICTURE COMICS
113 VG (Fawcett) \$25.00
WESTERN FIGHTERS (Hillman)
v.2 #9 VG \$10.00
v.3 #5 VG + \$10.00

NYOKA, THE JUNGLE GIRL
72 VG + \$8.00
STRANGE SUSPENSE STORIES
(Charlton)
7 VG + (Sex change story) \$35.00
8 abt Fine \$30.00
13 VFine \$50.00

JUMBO COMICS
139 VG \$25.00
NIGHTMARE (St. John)
13 VG + (Matt Baker art) \$25.00

WAMBI Jungle Boy
(Fiction House)
8 Fine- \$19.00

DURANGO KID (M.E.)
28 VG + \$19.00
WILD BOY OF THE CONGO
12 VG + Matt Baker \$20.00

POPULAR COMICS
96 VG + \$30.00
STRANGE WORLDS (Avon)
3 VG + Wood, Fritz, Willi,
Kintler \$225.00

ATOMIC ATTACK
7 VG \$35.00
ATOMIC-AGE COMBAT
4 VG - (Scarce, St. John) \$35.00
SAMSON (Fox Features; 1941)
4 VG +, weak upper left corner
\$85.00

T-MAN (Quality)
19 VFine \$25.00
SPIRIT AND EBONY (Quality)
7 G-VG \$30.00

X-MAS FUNNIES (Kinney Shoes)
1933 VG + rare (giveaway)
\$150.00

ATOMIC SPY CASES
1 Abt VG \$45.00
1 Good \$55.00
2 Fine \$90.00

ARCHIE'S JOE BOOK
1 Good \$55.00
2 Fine \$90.00

DELL FOUR COLORS
(early numbers)
12 F-G (Walt Disney's Bambi)
\$35.00

19 F-G (Thumper/Seven Dwarfs)
\$35.00
23 G (Raggedy Ann) \$32.00
30 G (Bambi's Children) \$45.00
37 G (Mickey Mouse) \$175.00
62 VG (Smitty) \$30.00
67 VG (Raggedy Ann) \$49.00
87 VG + (Fairy Tale Parade) \$45.00
88 VG (Bugs Bunny) \$35.00
121 VG + (Fairy Tale Parade)
\$25.00

187 VG (a great Bugs Bunny)
\$24.00
266 VG (Bugs Bunny) \$20.00
366 Fine (Bugs Bunny) \$20.00
733 VG (Buck Jones) \$8.00
734 VG + (Cheyenne #1) \$45.00

699 VG- (Gunsmoke #3)
\$11.00
772 VG - (Cheyenne #2) \$14.00
679 VG + (Gunsmoke #1) \$35.00

FAST FICTION
5 abt Fine (Beau Geste) \$50.00
STORIES BY FAMOUS AUTHORS
10 VG - (Romeo & Juliet) \$29.00
11 Good + \$20.00
12 Good + \$20.00

WILD BOY OF THE CONGO
(Ziff Davis)
10 (#1) VG +, Saunders \$29.00
11 (#2) Fine +, Saunders \$25.00

11 VG, same
4 Fine +, Saunders PC \$25.00
5 Fine +, Saunders PC \$25.00
6 VG, Saunders PC \$14.00
7 Fine +, Baker cover, Kintler
\$35.00
7 Good \$7.00
8 Fine +, Saunders PC \$35.00
9 Fine +, Saunders PC \$25.00
11 Fine +, Matt Baker cover \$35.00

APPROVED COMICS (ST JOHN)
3 VG (Wild Boy - 1954) \$9.00
(Note: WB #9 first St. John;
Overstreet wrong)

ANIMAL COMICS
17 abt Fine, nice Pogo cover
\$30.00

POGO POSSUM
11 VG, solid bright copy \$40.00
12 VG + \$50.00
16 VG-, slight spine roll \$25.00

FAIRY TALES PARADE
3 Good (Walt Kelly) \$29.00
WILBUR COMICS (Archie)
8 Good + (Katy Keene) \$20.00
28 Fine + (Katy Keene) \$22.00
36 VG (Katy Keene) \$25.00
29 VG (Katy Keene) \$9.00
43 VG - (Katy Keene) \$10.00
47 VG +, piece out FC (KK) \$3.00

51 abt Fine (Katy Keene) \$7.00
86 VG \$2.00

ARCHIE'S PAL, HUGHEAD
9 Good \$14.00

PEP COMICS
95 VG + \$20.00

DANGER
1 VG + (actually a cool comic)
\$20.00

DANGER IS OUR BUSINESS
3 VG \$10.00

DEAD-EYE WESTERN
v.2 #6 VG + "Loaded Gun"
story looks a lot like Kingstern
\$10.00

DEATH VALLEY
3 VG \$7.00

PRINCE VALIANT
4C 719 Fine \$20.00

MASTER COMICS
53 VG \$25.00

JUMBO COMICS
105 Good \$13.00
132 VG \$20.00

PRE CODE RARITIES
JUNGLE COMICS
163 Good (last issue) \$10.00
AIR ACE (Street & Smith)
v.2 #10 Fine \$20.00
1,000,000 YEARS AGO (Thor)
1 VG (Joe Kubert) \$39.00

MORTIE
1 Fine + (1952) \$16.00
MYSTERIES OF SCOTLAND YARD
1 VG + (M.E. A-1 #121) \$25.00
JOE YANK (Standard)
6 VG + (Toth, Severin, Elder)
\$15.00

JOE PALOOKA
17 Good \$5.00
49 VG \$8.00
59 VG \$9.00

ALLEY OOP (1955)
1 VG \$25.00
2 VG-; V.T. Hamlin cover
\$15.00

HEART THROBS (Quality)
29 VG + \$6.00
30 VG + \$6.00

LOVE EXPERIENCES
28 VG + \$4.00
LOVE LETTERS (Quality)
34 Abt Fine \$5.00
36 VG \$4.00

COWGIRL ROMANCES
(Fiction House)
10 VG + (Fritz/Will/Baker/Kamen)
\$40.00

TIM HOLT (M.E.)
19 VG + \$20.00
WILD BILL HICKOK (Avon)
4 VG \$7.00
11 Good- \$4.00

ZOO FUNNIES
4 VG (Nyoka) \$10.00
CAPTAIN STEVE SAVAGE (Avon)
8 VG + (Kintler, Red Mystery)
\$10.00

NEW FUNNIES (Dell)
79 VG - (Felix, Raggedy Ann, etc.)
\$18.00

RAMAR OF THE JUNGLE (Toby)
1 Abt Fine (Jon Hall TV cover)
\$29.00

FLYING SAUCERS (Avon)
1 VG - (Wally Wood art) \$75.00

ZOO FUNNIES
12 VG (Nyoka) \$8.00
SUSPENSE DETECTIVE
(Fawcett)
5 Abt Fine \$29.00
TRUE WAR ROMANCES (Quality)
16 VG + \$6.00

ALL TOP (Fox)
7 VG - (Tales of Horror)
\$12.00

THE BLACK KNIGHT (Toby)
1 Fine + \$45.00
PARAMOUNT ANIMATED COMICS
10 VG - (Baby Huey) \$12.00

SPARKLER
108 VFine + (Alex Toth art)
\$35.00
COMICS ON PARADE
87 Fine + (Nancy & Sluggo)
\$15.00

UNITED COMICS
9 VG + (Fritz Ritz) \$7.00
25 Abt Fine (Fritz, Peanuts)
\$20.00

BLONDIE COMICS MONTHLY
21 VG + \$5.00
38 VG + \$5.00
33 VG + \$3.00

DAISY AND HER PUPS
7 VG - (Scarce, hard to find)
\$9.00

CHRISTMAS CARNAVAL
(Ziff Davis)
nn VG + (100 ppl) \$35.00

DALE EVANS
6 Fine + (Alex Toth art) \$70.00
DIARY SECRETS (St. John)
12/54 VG + (Matt Baker) \$15.00

FRITZI RITZ
35 Abt Fine (Lil Abner story)
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NANCY AND SLUGGO
21 Abt Fine \$10.00

LOVE SECRETS (Quality)
40 Abt Fine \$5.00

G.I. WAR BRIDES
4 Fine + (Kamen-like art;
risque) \$6.00

COMICS ON PARADE
58 Good- (Lil Abner) \$9.00

RIB TICKLER (Fox)
9 VG - (last issue, 1947) \$7.00

OUR GANG COMICS
10 Fair-Good; solid copy (Barks)
\$15.00
20 VG (Carl Barks) \$25.00

ROY ROGERS COMICS
40 VG + \$5.00

LOONEY TUNES COMICS
82 VG \$7.00

CAPTAIN MARVEL
81 Abt Fine, has a cool Mr. Atom
and the Comet Men outer
space cover \$39.00

THE LONE RANGER
29 Good-; solid copy \$6.00
91 VG (Severin & Elder) \$20.00
95 Abt Fine (S&E, great cover!)
\$40.00

DELL FOUR COLORS SERIES
138 VG - (Smitty) \$15.00
140 VG - (Easter/M. Goose;
Kelly art) \$27.00
182 VG - (Porky Pig, neat cover)
\$15.00
183 VG - (Oswald the Rabbit)
\$12.00
225 VG - (Oswald the Rabbit)
\$9.00

MODERN COMICS
85 VG (Crandall cover) \$38.00

LIL ABNER
86 Fine - (Kurtzman) \$30.00

CRACK WESTERN
83 VG + (Crandall cover/story)
\$29.00

FELIX THE CAT
3-D COMIC BOOK
1 VG - \$69.00

EXCITING COMICS
63 VG (Schomburg airbrush
cover) \$40.00

PRE CODE RARITIES
CANDY (Quality Comics)
26 VG \$5.00
DREAM BOOK OF ROMANCE
8 Fine (A-1 #124) \$14.00

WEDDING BELLS
(Quality Comics)
3 Abt Fine ("I Tried to Buy
Marriage") \$9.00
4 VG + ("Never Be A Bride")
\$8.00

LITTLE LULU
46 VG- \$16.00

ROY ROGERS
(Dell; All have photo covers)
39 Good \$7.00
81 VG \$7.00
93 VG \$6.00
94 VG \$6.00
95 VG \$5.00
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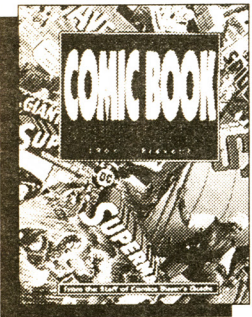
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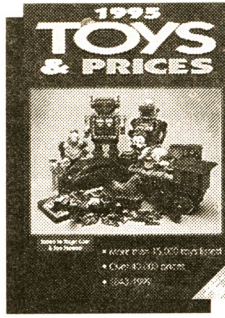
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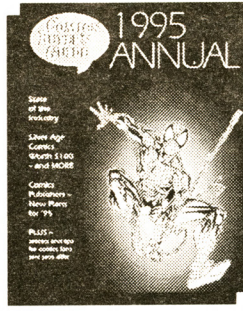
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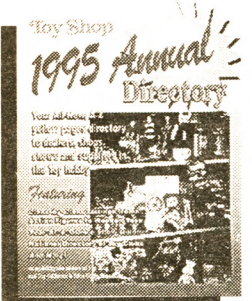
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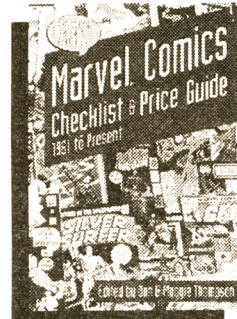
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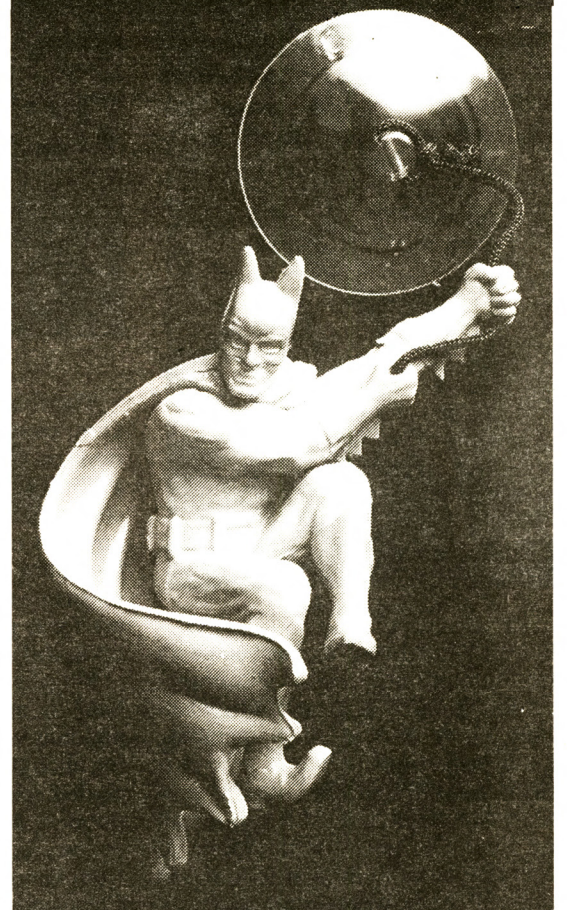
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The following bits of biographical information on **CBG** staff members are designed to let readers get a better feel for some of the folks who work all week, each week, to get this newspaper published. However, they are only some of the staff members; many more anonymous people work at a number of indispensable jobs so that **CBG** can serve the functions it serves. Krause Publications employees take many of the photos we use, do final paste-up on pages before they're photographed for the printer, take those photographs for the printer, sort the mail we get, handle the switchboard for the entire company — and so on and so forth.

The biographies below are — despite being written in the third person — by and large written by the person under discussion.



Greg Loescher

Publisher Greg Loescher has been with Krause Publications since November 1981. Initially he was promotions manager for many Krause titles including **Comics Buyer's Guide** when it was purchased in late 1982. In 1987, he was promoted to circulation sales director for all Krause titles. He also was in charge of corporate promotions during this time. In November 1990, he was promoted to publisher of the comics/records division which now includes **Comics Buyer's Guide**, **Comics Retailer**, **Goldmine**, and all book titles related to comics and records. In 1991, he saw to the launch of **Comics Retailer**, a sister publication to **Comics Buyer's Guide**.

Prior to joining Krause, Loescher was a freelance writer. He was business editor of *New York News World*, a daily newspaper, from 1977 to 1980. Born and raised in Appleton, Wis., Loescher now resides one-quarter of a mile from Krause Publications on a lake near Iola.

"Krause has been good to me over the past 13 years. I enjoy working with my division's staff, who combine hard work and fun working in a field that they also enjoy on a personal basis. My current role as publisher of our industry-leading comics and music publications also combines life-long loves with the excitement of publishing," he said. "I really enjoy the great people in the comics field, from the young fans we meet at shows to the many comics legends I have had the pleasure to meet such as Carl Barks, Will Eisner, and Marty Nodell. It is not often that you can work in an industry and stay in touch with every aspect of a field from consumers and retailers to manufacturers, distributors, and publishers. Many of my friends have come from the comics field the past four years."

As a child, Loescher read *Classics Illustrated*, *Archie*, *Superman*, *Batman*, *Harvey*, and *Fantastic Four* comics. He is also an avid newspaper comic strip fan. Since becoming active in the industry, he has rekindled his childhood comics love and enjoys *Groo*, Disney comics, *Bone*, *Sandman*, and *Superman*. Loescher also has an extensive record and CD collection.



Maggie Thompson

The first day Maggie and her husband, Don, came to work for Krause Publications on **Comics Buyer's Guide** was Jan. 3, 1983. They'd been active collectors and comic-book buffs since before there was any sort of industry-wide comics-collecting hobby network. In fact, their amateur magazine *Comic Art* was among the earliest focal points of the hobby of comic-book collecting.

Maggie met Don in 1957 at a picnic held by and for science-fiction creators and fans — and spent the entire day talking about their mutual interests, which included science fiction, fantasy, old radio dramas, mysteries, folk music, and, of course, comics. When Don graduated from Penn State, he went to work for the *Cleveland Press* so as to be near Maggie, who was attending Oberlin College. They were married in 1962, Maggie graduated in 1964, and they moved to Cleveland, where Maggie worked as a librarian for the Cleveland Public Library — and they both continued to write freelance, mostly for free, including a column for the publication which eventually became **Comics Buyer's Guide**.

They had two children, Valerie and Stephen, who were provided with an extensive diet of comic-book stories when they were young. Over the years, Don and Maggie also wrote for comic books, with Maggie's most recent project coming in the form of her script for a *Dark Shadows* four-issue mini-series (published in 1993).

Summing up an incredible chunk of activity briefly, the two co-edited **CBG** until Don's death May 23, 1994. Maggie is the editor now — and is fortunate enough to work with a terrific staff of wonderful, competent people. Michael Dean, the most recent staff addition, has almost completed his learning curve — meaning that the editorial staff has just reached the point at which it can begin to whittle away at the backlog of projects that have had to be set aside in the past months.

"It has been especially frustrating to lack the time to deal as we've wished with the wide assortment of news and articles that hit our desks," Maggie said recently. "If you vertically stacked the typewriter-

paper-size material that is waiting to be handled, it would quite literally be more than 10 feet high. The simple volume causes problems which are, of course, worsened by the difficulties of keeping illustrative material with the text it illustrates (a problem which has led to massive delays in handling some projects).

"And that's complicated even further by the constant influx of material to be noted or reviewed — and the constant telephone calls from people with questions about everything from newspaper stories they're working on to professional contacts they're trying to make. And, finally, the job has been complicated by a computer system which has not met the needs of the job.

"But we're just delighted that, as we put together this issue, we have a staff and some solutions in place that can handle some more of what Don and I did our best to do for more than a decade. The **CBG** staff is terrific, and we are in the midst of plans to bring readers more information in even better form than in the past."

She concluded, "The ongoing affection and support from the industry and our readers have kept everything on-course almost from the beginning. It's a terrific field.

"Now, what's on the schedule for next week?"



Michael Dean

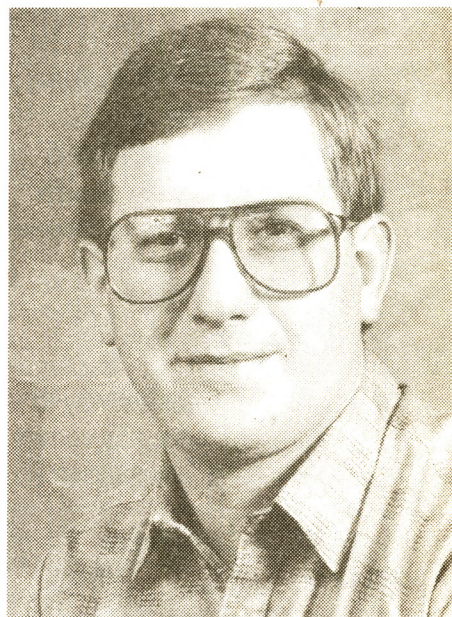
Assistant editor since September 1994, Michael Dean is the newest member of the **CBG** staff. Having accidentally achieved a master's degree in English after many years at the University of Wisconsin — Milwaukee and getting perilously close to obtaining a doctorate, Dean fled to the nonacademic haven of **CBG** in Iola.

As an army brat, Dean lived in most states of the Union and three European countries. His kinfolk hail from Kentucky. He has worked as a reporter for several weekly and daily newspapers in and around Milwaukee. (His interview with Jerry Ordway won a statewide journalism award.) He has taught courses in English and popular culture at UW — Milwaukee and given talks on comics on various campuses. Although, by his own admission, he knows less about the current comic-book scene than the average 12-year-old fanboy, Dean easily impressed fellow scholars with his comics knowledge and is cited in academic journals and books as a "comic-book expert."

Dean is currently, alongside his 12-hour days on **CBG**, completing a dissertation on the "shifting cultural space" of the

Ho, ho, it's we!

American comic book and would like to hear from any fanboys who know why the French call comics the "ninth art."

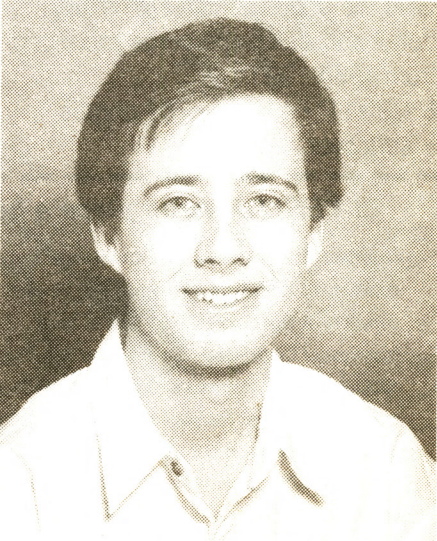


Brent Frankenhoff

Associate Editor Brent Frankenhoff joined the comics division at Krause Publications in late September 1992. A Wisconsin native, Frankenhoff moved to Iola from Fennimore, a small town in southwestern Wisconsin. He attended the University of Wisconsin — Platteville, where he majored in broadcasting, with a radio production emphasis. After graduation in 1989, he worked at radio stations in Galeana, Ill., and Prairie du Chien, Wis., where he was involved in news gathering, on-air work, and sales.

"I really enjoy my job," Frankenhoff said. "I've learned a lot about the ins and outs of the comics industry over the past two years and look forward to learning more. I always feel that people begin to stagnate mentally, if they don't learn something new each day. Working on both **CBG** and our sister publication, **Comics Retailer**, is both challenging and rewarding."

Frankenhoff has collected comics for more than 20 years. "I didn't have any brothers or sisters, so many of the comics I acquired when I was young are still in pretty good condition. I also read all of the comics belonging to my parents, who also had no brothers or sisters. I enjoy all eras of comics history, from the beginning up to the present day."



John Jackson Miller

John Jackson Miller serves as associate editor for **Comics Buyer's Guide** and editor for its sister publication, **Comics Retailer**.

MEET THE 'CBG' STAFF

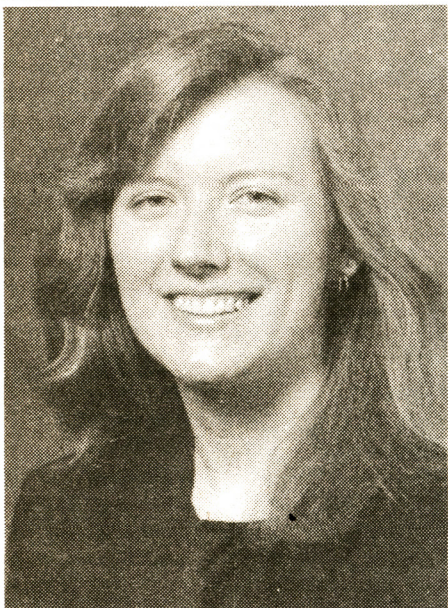
We work for 'CBG'!

In addition to his regular assignments as gaming columnist for *CBG's Tabletalk* feature, Miller serves as the "numbers man" on staff, keeping tabs on vital comics industry statistics. Some of his early research, for example, demonstrated that the phrase "much-vaunted," while the third-most frequently used adjective in comic-book dialogue, has never actually been uttered in recorded speech.

A native of Memphis, Tenn., he grew up just a few blocks away from Graceland. (His family later elected to move when they saw The King's Lear jet rolling down the street.) As a student at the University of Tennessee at Knoxville, Miller edited the campus newspaper, *The Daily Beacon*. His work there to eliminate the staff's telephone greeting of "Beacon speakin'" earned high praise from school officials and several journalism awards. At Louisiana State University, he earned a master's degree in comparative politics with a concentration in Russian history. His efforts to become a career college student were cut short in 1991, however, when his research in the workings of Soviet news agencies went down the drain after the subjects of his study impolitely disintegrated.

After a harrowing episode as editor of a line of lumber trade journals, Miller joined Krause Publications in Iola, Wis., where he now ruggedly endures the harsh Wisconsin environment and countless Civil War jokes from Brent Frankenhoff.

A lifelong comics fan, Miller is still working to reunite his collection, which is currently spread across several states. He enjoys both mainstream and offbeat comic books, although he notes despairingly that working in comics has ironically limited his time to read them. "By my calculations, by 2004 every single reader of *CBG* will be employed in some manner by the comics industry. I guess it was just my turn."



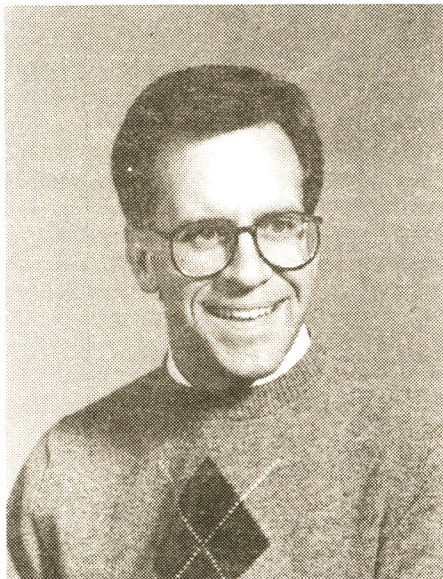
Julie Stuempfig

Associate Editor Julie Stuempfig joined Krause Publications in November 1990 as an editorial assistant on *Comics Buyer's Guide* and *Goldmine* magazine. In January 1992 she was made managing editor of *Comics Buyer's Guide Price Guide*, then a bi-monthly publication, while remaining an assistant for *CBG* and *Goldmine*. Her title was later changed to associate editor. She remains managing editor of *CBG Price Guide*, now scheduled to be a monthly insert in *Comics Buyer's Guide*. In September 1994 her job was altered so

that she spends more time working in the comics division at the company. Stuempfig also worked as interim editor of *Comics Retailer* for two months in late 1993 before Editor John Jackson Miller was hired for that publication.

Books Stuempfig has co-edited for the comics division since she's been at Krause Publications are the *Comics Buyer's Guide 1995 Annual* and the *CBG 1995 Comic Book Checklist and Price Guide 1961-Present*.

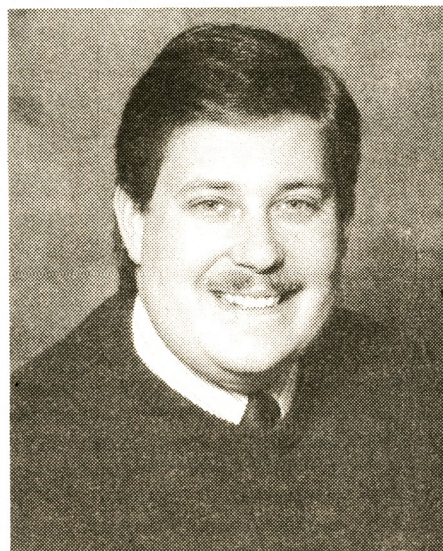
A Wisconsin native, Stuempfig came to Iola from northern Wisconsin, where she worked as a reporter/editor/photographer for a daily newspaper. She graduated from the University of South Carolina — Columbia in 1989 with a BA in English and a journalism minor.



Advertising Manager Jim Felhofer came to Krause Publications in March 1990. A native of Marshfield, Wis., he had previously worked for seven years in the daily newspaper business. Felhofer graduated in August 1982 with a degree in communications from the University of Wisconsin — Stevens Point.

In addition to his duties as advertising manager for Krause's comics publications, Felhofer is also the advertising manager for *Goldmine* magazine, Krause's music collector publication.

His interests include reading, music (especially guitars), and sports.



Jim "Funky Flashman" Owens

Jim Owens joined Krause Publications' comics division in November 1993. Hired as an advertising representative for *Comics Retailer*, Owens also assists clients with advertising in *Comics Buyer's Guide* and Krause's other comics publications.

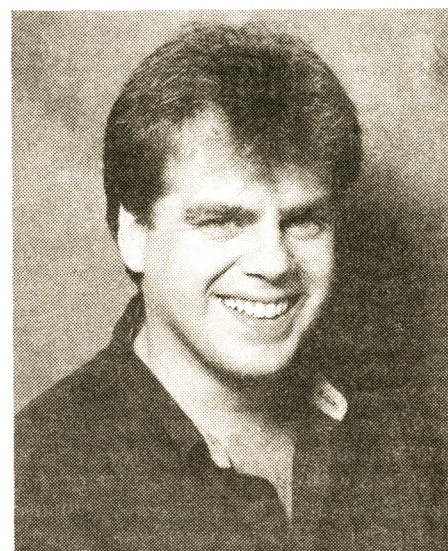
Owens proudly claims to be an Ohio native and has lived in eight of the 50 states. In addition, business and pleasure have enabled Owens to travel to 22 of the other 50. It was quite a shock to him when he realized that Iola didn't have a McDonald's and that his adopted city of Waupaca, Wis., didn't have a Domino's Pizza. In fact, other employees thought he was going to go over the edge, when he discovered that the nearest Italian restaurant was more than 45 miles away.

Owens previously served as advertising and promotions director for Raven's Haven, a comics shop near Cincinnati, Ohio. Later, he served as marketing and sales director for Sky Comics (recently bought by Caliber Press) and its subsidiary, Blue Line Paper Products. Before coming to work for Krause, Owens served as Midwest field representative for Diamond Comics Distributors. In this position he quickly developed a greater understanding of the comics industry at the retailer level by attending conventions and trade shows and visiting stores across the nation.

"I like my accounts to feel confident and comfortable when placing their ad in either *Comics Retailer* or *Comics Buyer's Guide*," Owens said. "Advertisers need the security in knowing you'll do all you can to get their ad the best response possible. I also like to keep current on the latest product developments from the different publishers and manufacturers. To better meet their needs, it helps to know what advertisers are doing."

Owens has collected comics for more than 16 years, and his collection includes such treasures as *Fantastic Four* #4, *X-Men* #1 (first series), and *Captain America* #2. Titles he currently reads include *Sandman*, *Guardians of the Galaxy*, and the Legion titles.

In addition, he said, he has a high addiction for *Magic: The Gathering*, followed closely by volleyball. "*Magic: The Gathering* has brought me the most enjoyment of any game I have played in the past 11 years," he said. "I encourage any person who enjoys card games or role-playing games to give this a try." Owens' other interests include bowling, darts, dancing, chess, and the time spent with his girlfriend, Colleen Monroe.



John Diser

Advertising Sales Representative John Diser joined the comics division in September 1993. Diser lives in Stevens Point, Wis., where he graduated from the University of Wisconsin — Stevens Point with degrees in communications and art. Dis-

er's wife, Tracy, works at Friendship Manor Homes in Stevens Point. They have two children, Justin, 4, and Sarah, 3.

"I've been a comics reader for years, but I never expected to be working in the field," Diser said. "My father is a Harvey Kurtzman fan, so his old *Mads*, *Humbugs*, and *Trumps* survived when the rest of his comics were thrown out. I remember reading those comics before I was old enough to get the best jokes."

"I'm really happy to be at *CBG*. It's a rare opportunity to combine my schooling with what has been a lifelong hobby. Overall, the best part of this job is the chance to travel around the country during the convention season. However, that's just a few weekends each year, and it's all the wonderful people on the other end of the phone that keep this job fun and interesting from day to day."



Kelly Koplien

Kelly Koplien joined the staff in September of 1994. Coming from primarily a sales and customer service background, Koplien has worked in route management for a grocery broker and radio sales and announcing and she has a wide variety of telemarketing experience. She puts these skills to work in the sales department of both *CBG* and *Goldmine*, calling prospective advertisers.

Raised in Weyauwega, Wis., Koplien recently bought her first home in nearby Manawa.

"Comics is an industry I never imagined myself working in," Koplien said. "But it sure is interesting. I like talking to people who work in all levels of the industry. I learn from them."



Missy Christianson

(STAFF Continues on Page 82)



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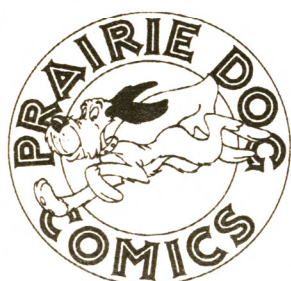
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337 VF	6.25	ASTONISHING		126 VF +	7.35	174 NM	48.00	35 NM	130.00
349 VF	10.00	57 VF +	81.25	127 VF	7.00	175 VF/NM +	38.00	39 NM	114.70
355 VF/NM	10.50	58 VF (C8)	52.80	128 VF	7.00	176 VF/NM*	27.50	40 NM	114.70
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272 VF	60.40	6 VF/NM	150.00	CAPTAIN MARVEL %		179 VF	23.00	43 NM*	88.00
276 VF	66.25	12 VF/NM	82.50	1 VF (poor pages)	55.00	180 VF	23.00	44 NM*	88.00
303 VF/NM	82.60	16 NM	80.00	2 NM	30.00	181 VF	23.00	45 NM*	88.00
305 VF/NM	82.60	20 NM*	80.00	3 NM	20.00	182 VF	23.00	46 NM*	88.00
309 VF/NM	60.00	23 NM	53.00	4 VF	13.50	183 VF	23.00	47 NM*	88.00
311 VF	32.25	24 VF/VF +	30.25	5 NM/M*	20.00	184 VF	23.00	48 NM*	88.00
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8 VF + (C8)	89.35	35 VF/NM	37.40	10 NM*	12.00	189 VF	23.00	53 NM*	88.00
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14 FN/VF +	740.00	4 VF +	870.00	13 NM/NM +	9.00	192 VF	23.00	56 NM*	88.00
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21 NM (miscut)	230.00	6 NM	350.00	15 VF	9.00	194 VF	23.00	58 NM*	88.00
26 FN/VF + AD	210.00	7 NM	240.00	16 VF	6.00	195 VF	23.00	59 NM*	88.00
27 VF	188.00	8 NM	180.00	17 VF	6.00	196 VF	23.00	60 NM*	88.00
29 VF - NF PMC	85.00	9 NM	190.00	18 NM	9.00	197 VF	23.00	61 NM*	88.00
31 VF +	149.00	10 NM	113.40	19 NM	9.00	198 VF	23.00	62 NM*	88.00
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34 VF	118.00	12 NM	176.00	21 NM	10.00	200 VF	23.00	64 NM*	88.00
35 VF	119.00	13 NM	105.00	22 NM	45.00	201 VF	23.00	65 NM*	88.00
36 VF	118.00	14 NM	74.80	23 NM	9.00	202 VF	23.00	66 NM*	88.00
40 VF +	290.00	15 NM	100.00	24 NM	9.00	203 VF	23.00	67 NM*	88.00
41 VF	105.00	16 NM/VF +	57.80	25 NM	9.00	204 VF	23.00	68 NM*	88.00
43 FN +	30.00	17 NM	80.25	26 NM	9.00	205 VF	23.00	69 NM*	88.00
44 FN/VF +	67.50	200 NM	175.00	27 NM	9.00	206 VF	23.00	70 NM*	88.00
45 VF +	75.00	BRAVE AND THE BOLD		28 NM	9.00	207 VF	23.00	71 NM*	88.00
46 FN/VF	35.00	34 VF +	1725.00	29 NM	9.00	208 VF	23.00	72 NM*	88.00
47 FN/VF	35.00	35 VF +	190.00	30 NM	9.00	209 VF	23.00	73 NM*	88.00
50 VF/VF +	310.00	48 NM	55.50	31 NM	9.00	210 VF	23.00	74 NM*	88.00
AMAZING SPIDER-MAN		50 VF	96.75	32 NM	9.00	211 VF	23.00	75 NM*	88.00
8 FN/VF	670.00	61 VF/NM	90.00	33 NM	9.00	212 VF	23.00	76 NM*	88.00
10 NM	900.00	62 NM	90.00	34 NM	9.00	213 VF	23.00	77 NM*	88.00
16 NM	465.00	63 NM	90.00	35 NM	9.00	214 VF	23.00	78 NM*	88.00
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33 NM	192.50	73 VF/NM	24.00	38 NM	9.00	217 VF	23.00	81 NM*	88.00
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43 NM	105.00	75 NM	32.00	40 NM	9.00	219 VF	23.00	83 NM*	88.00
45 NM*	97.50	100 VF/NM	443.00	41 NM	9.00	220 VF	23.00	84 NM*	88.00
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67 VF +	51.40	105 VF +	50.00	44 NM	9.00	223 VF	23.00	87 NM*	88.00
ANNUAL		107 VF +	50.50	45 NM	9.00	224 VF	23.00	88 NM*	88.00
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2 VF + AD	168.00	100 NM	275.00	47 NM	9.00	226 VF	23.00	90 NM*	88.00
AQUAMAN		103 NM*	37.00	48 NM	9.00	227 VF	23.00	91 NM*	88.00
3 VF +	90.00	104 NM	37.00	49 NM	9.00	228 VF	23.00	92 NM*	88.00
3 NM	100.00	105 VF	27.50	50 NM	9.00	229 VF	23.00	93 NM*	88.00
4 VF +	90.00	106 NM	40.00	51 NM	9.00	230 VF	23.00	94 NM*	88.00
5 VF	90.00	107 NM	40.00	52 NM	9.00	231 VF	23.00	95 NM*	88.00
6 NM	120.00	108 NM	40.00	53 NM	9.00	232 VF	23.00	96 NM*	88.00
17 VF	48.00	112 VF	17.00	54 NM	9.00	233 VF	23.00	97 NM*	88.00
18 NM	80.00	115 FN/VF	11.50	55 NM	9.00	234 VF	23.00	98 NM*	88.00
19 VF/VF +	48.00	116 VF +	15.00	56 NM	9.00	235 VF	23.00	99 NM*	88.00
21 VF +	37.80	120 FN/VF	13.00	57 NM	9.00	236 VF	23.00	100 NM*	88.00
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#464 4-color VG/F	24.00	#1104 Yogi Bear F +	22.50	#1 NM	12.00
#1 (62) F/VF	25.00	#1116 Boots & Saddles VF (w/PS)	22.00	#2 NM/M	6.50
#3 (51) F	33.00	#1124 Whirly Birds VG/F	24.00	#3 M	7.00
#4 (52) VF/NM	58.00	#1137 Little Rascals F	8.00	#4 VF	5.50
#5 (52) VF/NM	58.00	#1158 Gulliver VG	10.50	#5 NM/M	6.50
#6 (52) VF	52.00	#1159 77 Sunset Strip VG	20.00	#6 NM	4.00
BULLWINKLE		#1168 Detectives F	27.50	#7 NM	4.00
#1 (G.K.) VF/NM	70.00	#1183 Dalmatians G/VG	7.00	#8 NM	4.00
BULLWINKLE & ROCKY		#1188 Atlantis VF	56.00	#9 NM	4.00
#2 (Charl) F	7.00	#1197 Aquanauts VG	14.00	#10 NM	4.00
#3 (G.K.) NM	30.00	#1199 Absent Minded Professor VG/F	13.50	#11 VF/NM	3.50
#6 (G.K.) VF	24.00	#1216 Whirly Birds F	25.00	#12 NM	4.00
CAR 54 WHERE ARE YOU!		#1219 Detectives VG	15.00	#13 VF/NM	3.50
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DAVID CASSIDY		#1233 Tammy VG	13.50	#3 VF +	13.00
#14 VG	2.50	#1236 King of Kings VF	40.00	#1 VF	32.00
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HAPPY DAYS

#3 (Whit) M 3.00

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#6 (Whit) M 25.00

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#3 NM 45.00

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#8 F/VF 18.00

#9 VG/F 12.00

#11 VG 8.50

#7 (Charl) VG 3.00

INVASERS

#1 VF/NM 32.00

IT'S ABOUT TIME

#1 VG 7.00

JONNY QUEST

#1 VG 45.00

LANCELOT LINK (All Whitman)

#4 M 8.00

#5 VG 2.50

#6 F 3.00

American Distribution Presents ... POGS... POGS... & MORE POGS..!



In case you haven't noticed, the Milkcap (POG) craze is spreading across America like WILDFIRE! We are now selling over One Million pogs a week...yes One Million! Dealers have been wondering where that seemingly lost revenue has gone from the marketplace? Well, we have an answer...POGS BABY!! It never left, it just changed form. If you're not on board yet, your ship is slowly sinking. Don't fight it, start bailing it out and order your starter assortment today!!!

BULK ASSORTMENTS

Each bag contains
approximately
1000 POGS!

PG-200. Basic Mix

A great mix of popular, 4-color designs. Great for getting started and building bulk mix bins...A good base for any kid's collection!



	1 bg.	10 bgs.	25 + bgs.
	\$20.00	\$16.00	\$14.00

PG-202. Sports Mix

A wide assortment of sports oriented designs. They'll build their own championship team of POGS...Let the games begin!



	1 bg.	10 bgs.	25 + bgs.
	\$20.00	\$16.00	\$14.00

PG-203. Surf Mix

Hit the beach dude...! This assortment has all kinds of wild waves and radical moves bro...Surfs Up!!!



	1 bg.	10 bgs.	25 + bgs.
	\$20.00	\$16.00	\$14.00

PG-204. 8-Ball/Poison Mix

Don't mess with these guys. A big assortment of 8-balls, skulls, poisons, etc. Kids dig'em...



	1 bg.	10 bgs.	25 + bgs.
	\$20.00	\$16.00	\$14.00

PG-205. Religious Mix

A wide range of many different religious signs, symbols, and phrases. Definitely a unique mix to add to any assortment!



	1 bg.	10 bgs.	25 + bgs.
	\$20.00	\$16.00	\$14.00

PG-206. "The Ripper" Mix

This assortment includes die-cut pogs that look like little saw blades. A unique design for any collection. Rip up the competition.



	1 bg.	10 bgs.	25 + bgs.
	\$55.00	\$45.00	\$40.00

PG-209. Wildlife Mix

This is definitely a WILD mix! A huge assortment of exotic animals. Lions, tigers, snakes, lizards, bugs, etc.



	1 bg.	10 bgs.	25 + bgs.
	\$20.00	\$16.00	\$14.50

PG-210. Hawaiian Mix

Hang loose...This is always a popular mix. You can't go wrong with this colorful assortment of Hawaiian designs.



	1 bg.	10 bgs.	25 + bgs.
	\$30.00	\$25.00	\$22.00

PG-211. D.C. Comics Mix

What could be better?! The hottest comic book characters combined with the hottest craze around! A winner in any shop...



	1 bg.	10 bgs.	25 + bgs.
	\$55.00	\$45.00	\$40.00

PG-212. Outer Space Mix

A brand new assortment that's out of this world...You get all kinds of weird aliens, space ships, planets, even NASA projects!



	1 bg.	10 bgs.	25 + bgs.
	\$20.00	\$16.00	\$14.00

PG-231. 2-Color Foil Mix

A great assortment of 2-color FOIL pogs. Foil pogs are definitely HOT! This assortment will really draw 'em in...



	1 bg.	10 bgs.	25 + bgs.
	\$35.00	\$30.00	\$26.00

PG-232. 2-Color 8-Ball/Poison Foil Mix.

The same great 8-ball/poison mix in 2-color, Foil-Form! A great accent on the widely popular 8-ball/poison mix.



	1 bg.	10 bgs.	25 + bgs.
	\$40.00	\$33.00	\$30.00

PG-233. 4-Color Poison Foil Mix

This assortment is on the cutting edge of POG-Nology! Full, 4-color FOIL artwork in awesome Poison designs. The best we've seen yet...They're moving fast!



	1 bg.	10 bgs.	25 + bgs.
	\$60.00	\$50.00	\$45.00

PG-234. 4-Color "Peanuts" Foil Mix

The same great 4-color FOIL artwork with your favorite Peanuts characters...Snoopy, Charlie Brown, Linus, Lucy...they're all in there!!



	1 bg.	10 bgs.	25 + bgs.
	\$60.00	\$50.00	\$45.00

SLAMMERS

	1	10	25	50
PG-300. 1/4 in. Polished Acrylic - clear	.50	.40	.35	.30
PG-301. 1/4 in. Polished Acrylic - clear	.80	.60	.55	.40
PG-302. 1/4 in. Polished Acrylic - colored	.80	.60	.55	.40
PG-303. 1/4 in. Polished Acrylic - colored	1.00	.75	.70	.65
PG-304. 1/4 in. Brass Spinner	3.00	2.00	1.75	1.60
PG-305. 3/8 in. Brass Spinner	3.50	2.50	2.25	2.00
PG-306. 8-ball prism steel	1.50	1.00	.90	.75
PG-307. Poison prism steel	1.50	1.00	.90	.75
PG-308. Bully Boy steel	2.50	1.75	1.60	1.50
PG-309. The Flame prism steel	2.50	1.75	1.60	1.50
PG-310. The Ripper steel	2.50	1.75	1.60	1.50
PG-311. The Ripper "Gold" steel	3.50	2.50	2.25	2.00
PG-312. Cheater steel	3.00	2.25	2.00	2.00
PG-313. Double Cheater steel	4.00	3.00	2.75	2.50
PG-314. Moon Blaster steel	3.00	2.25	2.00	1.75
PG-315. Bad Boy 1/2 in. Alum.	3.00	2.25	2.00	1.95
PG-316. Ninja Star steel (die stamped)	3.50	2.50	2.25	2.00
PG-317. Ninja Star brass (die stamped)	4.00	3.00	2.75	2.50
PG-318. Hi-Tech Domed Alum.	3.50	2.50	2.25	2.00
PG-319. Hi-Tech Domed (w/finger grooves)	4.50	3.50	3.25	3.00

ALL NEW

An all-new line of slammers. These are solid bronze, approx. 3/16" thick with engraved artwork & gnarled edges. Awesome designs!

	1	10	25	50
PG-320. Eight Ball bronze (engraved)	3.00	2.50	2.25	2.00
PG-321. Poison bronze (engraved)	3.00	2.50	2.25	2.00
PG-322. Yin Yang bronze (engraved)	3.00	2.50	2.25	2.00
PG-323. Shark bronze (engraved)	3.00	2.50	2.25	2.00
PG-324. Scorpion bronze (engraved)	3.00	2.50	2.25	2.00
PG-325. Eagle bronze (engraved)	3.00	2.50	2.25	2.00
PG-326. Tarantula bronze (engraved)	3.00	2.50	2.25	2.00
PG-327. Stegosaurus bronze (engraved)	3.00	2.50	2.25	2.00
PG-328. Tyrannosaurus bronze (engraved)	3.00	2.50	2.25	2.00
PG-329. Triceratops bronze (engraved)	3.00	2.50	2.25	2.00
PG-330. Dimetrodon bronze (engraved)	3.00	2.50	2.25	2.00
PG-331. Polacanthus bronze (engraved)	3.00	2.50	2.25	2.00
PG-332. Pteranodon bronze (engraved)	3.00	2.50	2.25	2.00
PG-333. Apatosaurus bronze (engraved)	3.00	2.50	2.25	2.00
PG-334. Albertosaurus bronze (engraved)	3.00	2.50	2.25	2.00
PG-335. Iguanodon bronze (engraved)	3.00	2.50	2.25	2.00
PG-336. Megalosaurus bronze (engraved)	3.00	2.50	2.25	2.00

HOLOGRAMS SLAMMERS

PG-337. These are HOT!!
Holographic images on plastic slammers. You get a great mix of assorted designs...

20 Assorted Slammers!



All For Only **\$20.00**

SLAMMER BOARDS

Assorted designs!

	1	10	25	50
PG-400. Pocket Board (Approx. 4-inch)	2.00	1.40	1.25	1.10
PG-410. Full Size Board (Approx. 11-inch)	5.00	4.50	4.00	3.75

CONTAINERS

Assorted Colors!

	1	10	25	50
PG-451. 1-oz. capped	.50	.40	.35	.30
PG-452. 4-oz. capped	.75	.55	.50	.45
PG-453. 6-oz. capped	1.00	.70	.60	.50
PG-462. 8-inch coffin	2.00	1.75	1.50	1.40
PG-471. 6-inch lava tube	1.00	.75	.70	.65
PG-472. 12-inch lava tube	1.50	1.20	1.10	1.00
PG-473. 6-inch super cylinder	1.25	1.00	.75	.60
PG-473. 12-inch super cylinder	2.50	2.00	1.75	1.50

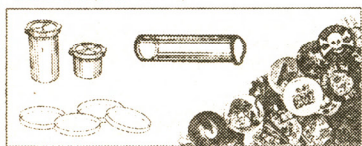
(screw-on cap with solid plastic wall)

Starter Package PG-500

This starter package is perfect for the first time pog dealer. If you've been wanting to test the market in your area, here's your chance! This package contains the most popular selling items to attract new customers...

- 1 Basic Mix Bag
- 1 8-ball/Poison Mix Bag (regular)
- 1 Basic Foils Mix Bag
- 10 4-oz. containers (asst. colors)
- 10 6-oz. containers (asst. colors)
- 10 6-in. lava tubes (asst. colors)
- 10 1/4-in. acrylic slammers (asst. colors)

\$99.95



Mega Package: KP-9

STAR TREK Assortment

For the discriminating 'Trek' collector. An outstanding assortment of tough to get foreign 'Trek' stuff at a great price! Act faaast...supplies are limited.

- 1 '82 Monte Gum Set (100) Holland
- 1 '71 Primrose Set (12) England
- 2 Star Trek 5 (Movie) Premiere Pins
- 1 Star Trek 3 (Movie) 10x10 Promos 92)
- 1 '87 S.T.N.G. Panini Sticker Set (240)
- 1 '81 Leaf Reprint Set (72)
- 1 '67 Leaf European Set (72)
- 2 Star Trek Marathon Pins

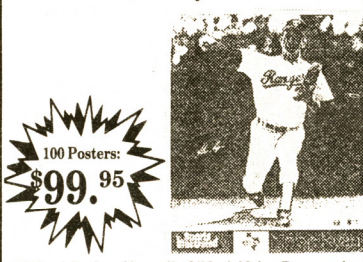


All For Only **\$99.95**

Mega Package: KP-23

Sports Ill. Poster Assortment

Sports Illustrated heavy cardboard poster premiums. These were used as school rewards for selling candy bars. Very few exist. Framable, licensed, action shots...nobody has 'em!



100 Posters: **\$99.95**

Michael Jordan, Shaquille O'Neal, Nolan Ryan, and Alonzo Mourning. You mix and match. These posters sell for \$4.95 to \$6.95 each.

Mega Package: KP-31

Hologram Grab Bag

1000 Assorted Holograms!!
Try it. You'll like it!!! Trust me!! Use 'em to bring people into your store as a giveaway???

Babe Ruth, Marilyn Monroe, Marvel, Tractors, Motorcycles, adult + + + +, a random assortment.

Do you wanna make some money? Retail value: thousands \$\$\$\$\$\$



All For Only **\$199.95**

Mega Package: KP-13

Comic Record Assortment

Back in the 70's, Peter Pan and Marvel/D.C./Star Trek combined to make super rare comic books with read along records. Some of the characters and episodes do not appear anywhere else! Still in original packages... Act faaast, very few remain.



100 Asst. Records: **\$99.95**

Marvel, Star Trek, Hulk, Fantastic Four,...

Mega Package: KP-35

Star Trek Roddenberry Collection

These sets were made from Gene's personal photograph files... Most of them taken on the set or behind the scenes of the Star Trek world. They were made into sets by Mrs. Roddenberry about 1974-1987 as a promotional tool... Many of these photos have never been seen before...

Sets #2110 thru #2128

All 19 sets: **\$99.95**



Mega Package: KP-34

Star Trek Next Generation

Playmate Action Figures

Includes Picard, Geordi, Worf, Data, Borg, Deanna Troi, Riker (approx. 3 of ea. fig.)



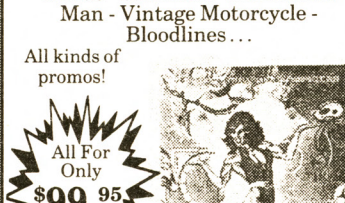
20 asst. figures with trading cards for: **\$99.95**

Retail at \$15.00 to \$25.00 each figure

Mega Package: KP-30

Promo Assortment Grab Bag

1000 PROMO CARDS
Star Trek - Nightmare Before X-mas - Sandman - Demolition Man - Vintage Motorcycle - Bloodlines...



All kinds of promos! All For Only **\$99.95**

Holy Cow!!!

Mega Package: KP-28

ADULT: Holo Pleasures

- 20 Holo Pleasures foil boxes
- 10 Complete sets (w/6 holo)
- 25 Promotional sheets
- 2 Autographed promo sheets
- 10 Kristin H-1 holo
- 10 Kristin H-2 holo
- 10 Liza H-3 holo
- 10 Tammy H-4 holo
- 10 Poala H-5 holo
- 10 Liza H-6 holo



All For Only **\$99.95**

Mega Package: KP-24

ADULT: Thee Dolls

- 40 sets of series 1 (50 cards/set)
- 20 sets of series 3 (100 cards/set)
- 20 sets of Pure Platinum (5 cards/set)
- 20 sets of Solid Gold (5 cards/set)



WOW! 100 Sets

All For Only **\$99.95**

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Amazing Man Comics	Boy Comics	Marvel Mystery Comics	51 VG/FINE .. 125.00
16 VF 450.00	Mile High Copy	19 VF 1,075.00	58 VF 265.00
Batman	3 VF/NM 4,500.00	65 VF/NM* ... 900.00	60 VF+ 295.00
14 FINE+ 875.00	Captain America	68 FINE+ 250.00	
23 VF- 925.00	51 FINE+ 375.00	Master Comics "D" Collection	
43 FINE+ 295.00	58 NM- 1,050.00	46 VF 185.00	
45 VF/NM 650.00	65 VG+ 275.00		

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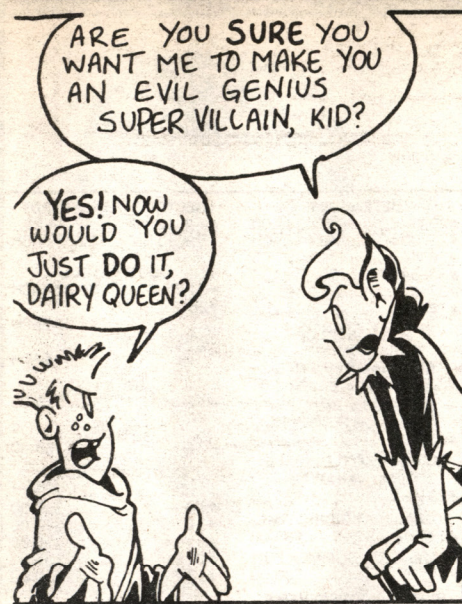
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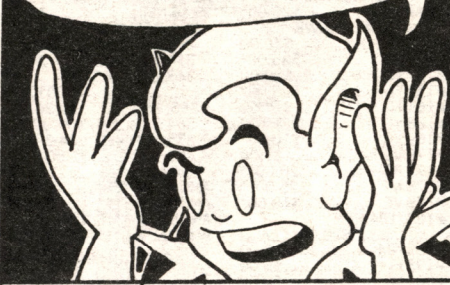
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Cow-Boy

By Jay Hosler



O.K., BUT IN THIS AGE OF RAMPANT MECHANDIZING, A SUPERHERO COULD REALLY CASH IN ON TRADING CARDS, ACTION FIGURES, LUNCH PAILS, A CARTOON, ETC. HOWEVER, YOU'LL NEED YOUR OWN COMIC BOOK FOR THAT, AND THEY DON'T GIVE SUPERVILLAINS THEIR OWN COMIC BOOKS.



(STAFF, From Page 77)

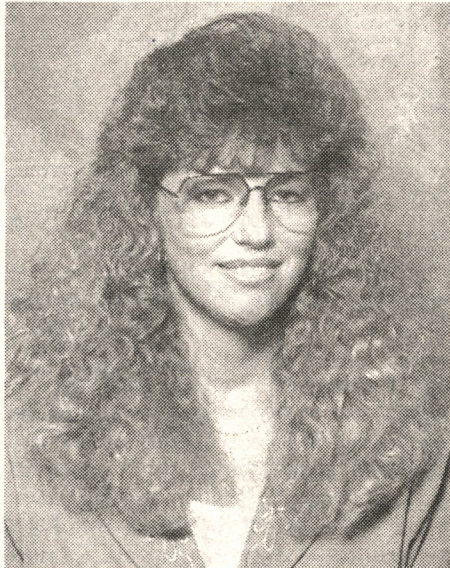
Advertising Sales Assistant Missy Christianson, who joined Krause Publications in October of 1991, said that her job is "mainly walking ads through the system. I put samples in layouts, doublecheck names and addresses, OK final copy, and check flats before they go to press."

Christianson works on both *Comics Buyer's Guide* and *Goldmine* and added that her jobs "sounds easier than it is. With two publications, there are some weeks when I look at 700 ads, and trying to remember which advertiser wanted a last-minute change can be extremely interesting."

A native of Stevens Point, Wis., Christianson now lives in Amherst, Wis., with her fiancé, Chris Woyak. The couple plans an Aug. 12, 1995, wedding.

Christianson's hobbies include cooking and crafts. "Answering phones is probably the most interesting (but not always the most pleasant) part of my job," she concluded. "There are a lot of different people with different needs out there and I

love to talk. (Just ask Jim Felhofer.)"



Lori Hauser

Lori Hauser is an advertising sales assistant for Krause's comics publications. Among other duties, she is responsible for scheduling advertisements in the comics publications and sending tearsheets out to advertisers. Hauser has been with Krause Publica-

tions since July 1982.

Frequent callers to Krause would recognize Hauser's voice because one of her past positions at Krause was telephone operator. She began working in the comics division in July 1991.

Hauser was born and raised in Ogdensburg, Wis., and currently lives in New London, Wis., with her husband and two children.

Diana Anderson and Kathie Heise

As noted in the introduction, it takes many, many people to put together the weekly newspaper, and there isn't space to run photos and mention them all. However, many of *CBG*'s readers deal frequently with these two — and many show attendees and advertisers over the years have had a chance to meet one of them, so this is the chance to update information.

Diana Anderson came to Krause Publications in 1985 and has handled many jobs since. "Been there, done that," she said, when asked to outline her career before that. She joined the company as a computer operator and

from there went to the ad department for manifesting. "I hate that word," Anderson said; "nobody knows what that means." She began talking to advertisers in 1989, and Editor Thompson commented that Anderson eventually knew everyone in the field who really counted.

In October 1993, Anderson said she decided she wanted to solve everybody's problems (as opposed to just helping out the advertisers) — so she took on the job of circulation customer service. When a subscriber calls to say an earthquake ate his mailbox and with it the latest *CBG*, it's Anderson who sends out the replacement.

Unless, of course, it's Kathie Heise, who also answers the phone, when subscribers call with problems. Heise joined Krause Publications in 1986, working as an 800-number representative — another voice on the phone. She moved from that job to *Old Cars Weekly*'s ad sales department, went on to become the show coordinator for the national *Rural Builder* show, moved to the sports department for ad manifesting — and now makes sure readers get their copies, as they're supposed to.

"It doesn't seem fair," Heise said, "that I get paid for doing what I love the most: talking on the phone."

(EVENTS, From Page 72)

Jan 7-8 WA, Kirkland. Comic Book & Sports Card Supershow, Totem Lake Mall. Exit 20B East off I-405, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 65, F: \$45-\$85, A: free. Twin Oaks Sportshouse, Ron & Barb Oakden, 11410 NE 124th St., Ste. 411, Kirkland, WA 98034. PH: 206-820-0218.

WEST VIRGINIA

Jan 7 WV, Parkersburg. Celebrity Comic Book & Sports Card Show, Dil's Banquet Center, 6th & Market St., SH: 10am-4pm, T: 40-8, F: \$35, for 1, \$65, for 2, A: \$2. Badgley Promos., PO Box 3528, Parkersburg, WV 26103. PH: 304-485-8345.

WISCONSIN

Dec 11 WI, Milwaukee. Comic Book Show & Magic: The Gathering Sanctioned Tournament. Brookfield Marriott, I-94 & Moorland Rd. N., SH: 10am-6pm, T: 60-8, F: \$35, A: \$3, tournament admission \$5. Comics Express-The Adventure Continues L.L.C., Jonathan G. Jensen, 6562 W. Brown Deer Rd., Brown Deer, WI 53223. PH: 414-355-7373.

Dec 17-18 WI, Kenosha. Comic Book & Sports Card Show, Days Inn Hotel, 12121 75th St. (I-94 & Hwy. 50), SH: 9am-4pm, T: 15-8, F: \$50, A: 50 cents. Slamdunk Sports Cards & Comics, Bill White, 2121 21st St. #4, Kenosha, WI 53140. PH: 414-657-5580 or 694-8422.

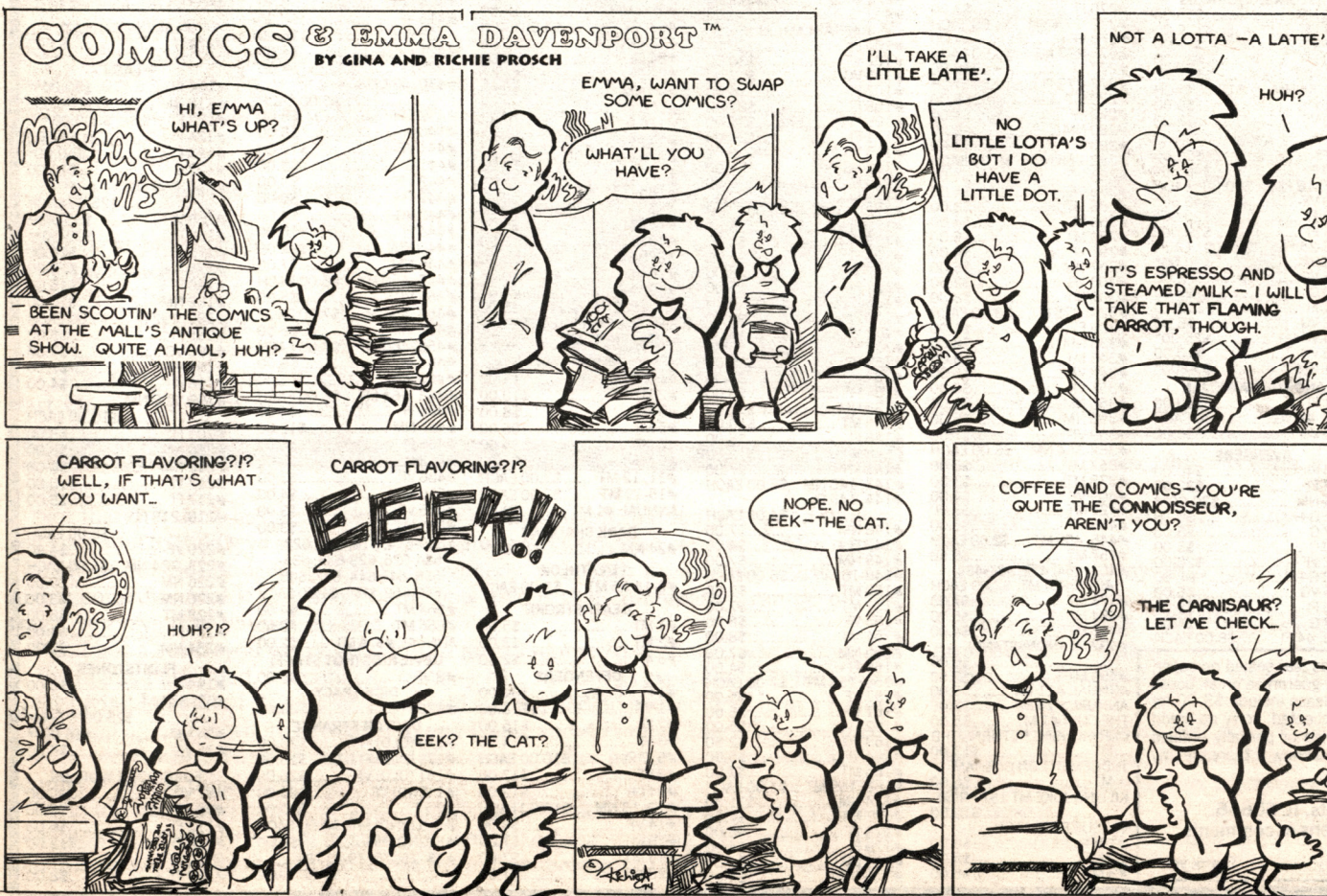
Dec 18 WI, Waukesha. Comic Book & other Comic Orientated Coll. Show, Holiday Inn-Brookfield, 2417 Bluemound Rd., SH: 10am-4pm, A: \$1. Amazing Adventures, Drew, PH: 414-691-3108.

WYOMING

CANADA

Dec 11 BC, Vancouver. Comicon, Heritage Hall, 3102 Main St., SH: 11am-5pm, T: 50-6, F: \$35, A: \$1.50. Leonard S. Wong, PO Box 48873, Bentall St., Vancouver, BC V7X 1A8. PH: 604-322-6412.

Dec 18 PQ, Montreal. Comicfest, Delta Montreal Hotel, 475 President Kennedy Ave., SH: 10am-5pm, T: 85. Elwin Shapiro, PH: 514-482-7913.



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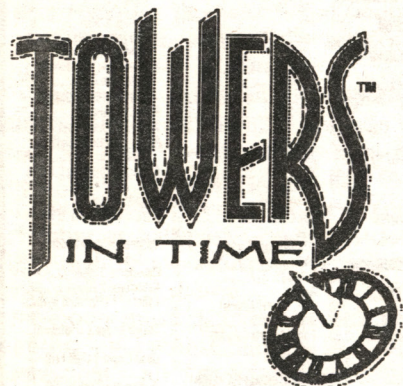
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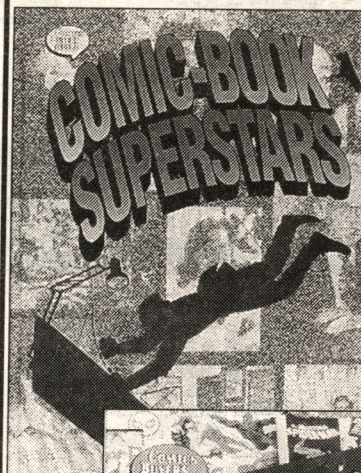
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#5	516	The Adventures of Superman (DC)**
#6	513	Batman (DC)
#7	483	Superman (DC)
#8	480	The Mighty Thor (Marvel)
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#10	430	Archie (Archie)

*As of November 1994.

** (was Superman, 1st series)

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Woodbridge, NJ 07095
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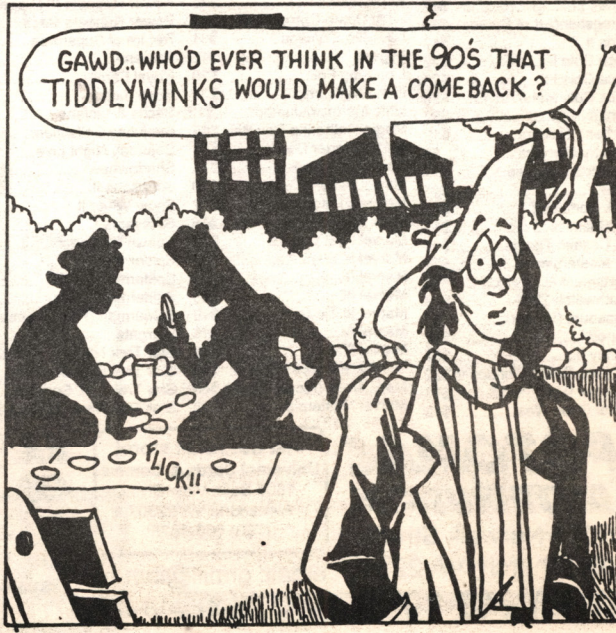
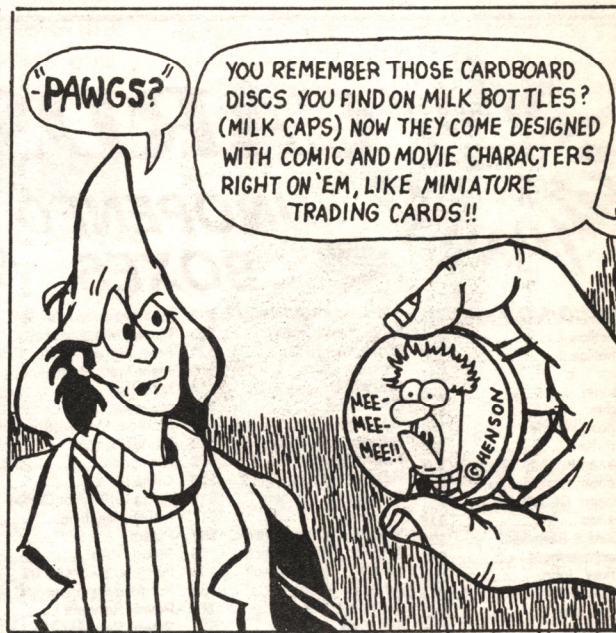
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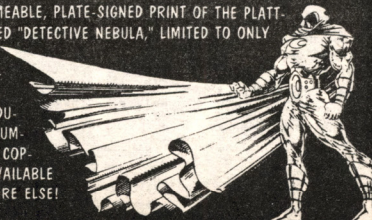
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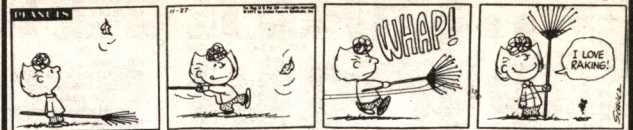
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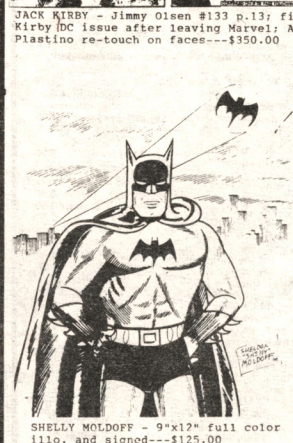
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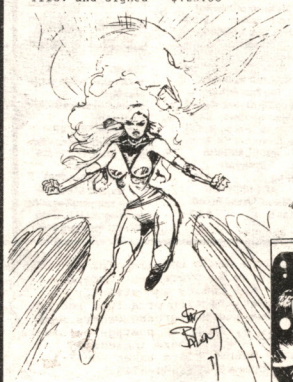
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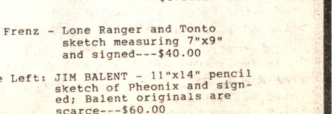
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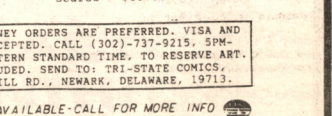


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4125

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4126

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A PAGE O' INFORMATION

[Editor's Note: Items for this feature, which lists appearances in comics stores and lecture halls — not conventions — of writers, artists, and editors should be submitted *as far in advance as possible*. They must be written (preferably typewritten and definitely *not* all in capital letters) — *I cannot take these by telephone* — and kept brief, preferably in the format used here.

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Send items as early as possible — when a fax is sent May 19 about a signing May 26 — no, I am *not* making this up; I did get such a fax — it benefits no one. I must receive the item more than a week before the signing in order to have a sporting chance of getting it in.

The deadlines are inflexible — that's the only way to maintain a weekly schedule.

Special note: If your written or typewritten listing is barely legible, it will be totally illegible after it is faxed.

December 3

Bernie Wrightson (artist of *Frankenstein*) at Comic Express, 3545 Marietta Ave., Lancaster, Pennsylvania 17601, from 1 to 5 p.m.

Colleen Doran (creator of *A Distant Soil*), **David Mack** (creator of *Kabuki*), and **Ted Slampyak** (penciller for *Mr. Hero*, the *Newmatic Man*) at Claude's Comics, 39 S. York Rd., Hatboro, Pennsylvania 19040. Call (215) 67-COMIC (2-6642) for times.

Louis Small Jr. (artist of *Vampirella* and the book, *Behind Closed Doors*), **Hannibal King** (artist of *Nightvisions*, *Cain*, and the book, *Behind Closed Doors*), **Mark Beechum** (artist of *Syphons*, *Sumaree*, *Penthouse Comix*, and the book, *Behind Closed Doors*), and **Mark Morales** (inker of *Lady Death*, *Evil Ernie: The Resurrection*, and *Lady Death* chromium cards) at Superhero Universe, 43 Winter St., Boston, Massachusetts, from 4 to 6 p.m.



Neil Gaiman and Dave McKean (creative team for *Mr. Punch*) at Four Color Images Inc., 32 Watts St., New York, New York 10013, from 3 to 6 p.m.

Greg Cox, **Peter David**, **Keith DeCandido**, **James Fry**, **Byron Priess**, **John Betancourt**, **Ann Nocenti**, and **Robert L. Wahsington III** (contributors to the book, *The Ultimate Spider-Man*) at Science Fiction, Mysteries & More!, 140 Chambers St. (just off W. Broadway), New York, New York 10007, from noon to 3 p.m.

John Ordovery (*Star Trek* books editor) at Science Fiction, Mysteries & More!, 140 Chambers St. (just off W. Broadway), New York, New York 10007, beginning at 3:30 p.m.

December 4

Bernie Wrightson (artist of *Frankenstein*) at Big Planet Comics, 4908 Fairmont Ave., Bethesda, Maryland 20814, from 1 to 4 p.m.

Neil Gaiman and Dave McKean (creative team for *Mr. Punch*) at Comicopia, 464 Commonwealth Ave., (Kenmore Square), Boston, Massachusetts 02215, from 1 to 4 p.m.

December 5

Neil Gaiman and Dave McKean (creative team for *Mr. Punch*) at Legends (formerly The Comic Stop), Willow Grove Park, Willow Grove, Pennsylvania, from 4 to 7 p.m.

December 7

Neil Gaiman and Dave McKean (creative team for *Mr. Punch*) at

Oxford Comics — Buckhead, inside the Oxford Bookstore, 360 Pharr Rd., Atlanta, Georgia 30305, from 4 to 7 p.m.

December 8

James O'Barr (creator of *The Crow*) at The Comic Stop — Legends, Plymouth Meeting Mall, Plymouth Meeting, Pennsylvania, from 12:30 to 3:30 p.m.

December 10

George Evans, **Johnny Craig**, and **Al Williamson** (former EC artists) at Comix Connection — Camp Hill, 604 Camp Hill Mall (32nd St. and Trindle Rd.), Camp Hill, Pennsylvania 17011, from 1 to 4 p.m.

James O'Barr (creator of *The Crow*) at Zenith Comics & Collectibles, 18200 Georgia Ave., Olney, Maryland, from 5 to 8 p.m.

Gray Morrow (artist for *Mighty Morphin' Power Rangers*) at Beachhead Comics, 1601 Chew St., Allentown, Pennsylvania 189102, from noon to 2 p.m.

Greg Bear (author of *Eon*, *Eternity*, *Blood Music*, and *Moving Mars*) at Science Fiction, Mysteries & More!, 140 Chambers St. (just off W. Broadway), New York, New York 10007, beginning at 2:30 p.m.

December 11

Linda Medley (penciller/inker/colorist on *Deathblow*, *Darkstars*, *Doom Patrol*, and other titles) and **Dale Berry** (creator of *Ninja Funnies*) at Stockdale High School, 2800 Buena Vista Rd., Bakersfield, California, from 10 a.m. to 4 p.m. Call (805) 665-2800 for directions.

December 12

Tim Vigil (artist and co-creator of *Faust*) at Full Moon Comics, 169 IH 35 W., New Braunfels, Texas 78130. Call (210) 620-4109 for times.

December 23

Mike Baron and **Steve Rude** (co-creators of *Nexus*) at Westfield's Comics, Etc., 676 S. Whitney Way, Madison, Wisconsin 53711, from 4 to 7 p.m.

January 14

Mike Allred (creator and artist of *Madman*) at Hero Hero Comics, Cards, and Games, 1561 NW Monroe Ave., Corvallis, Oregon 97330, from noon to 3 p.m.

This week's birthdays

Dec. 17, 1948: Andy Mushynsky	Dec. 21, 1920: Bob Bindig
Dec. 17, 1949: Greg Walker	Dec. 21, 1921: John Severin
Dec. 17, 1952: Ronn Sutton	Dec. 21, 1959: Glen Johnson
Dec. 17, 1954: Michael Cherkas	Dec. 21, 1960: Doug Wheeler
Dec. 17, 1954: Beau Smith	Dec. 21, 1965: Mark Engblom
Dec. 17, 1968: Matthew Hollingsworth	Dec. 22: Gregory Wright
Dec. 18, 1952: Bill Neville	Dec. 22, 1928: Ed McGeean
Dec. 18, 1956: Ted Boonthanakit	Dec. 22, 1951: Tony Isabella
Dec. 18, 1961: Gary Fields	Dec. 22, 1956: Bill Willingham
Dec. 19, 1951: David Scroggy	Dec. 22, 1967: Richard Klaw
Dec. 19, 1952: Peter Gillis	Dec. 23: Rick Magyar
Dec. 19, 1954: Eliot Brown	Dec. 23, 1954: Phil Felix
Dec. 19, 1958: Lurene Haines	Dec. 23, 1957: Tony Caputo
Dec. 19, 1962: Eric Hess	Dec. 23, 1963: Edward K. Keller
Dec. 20, 1949: James Van Hise	Dec. 23, 1964: Jeff Whiting
Dec. 20, 1954: Dave Simons	Dec. 23, 1967: Noel John Tominack
Dec. 21: Chris Marrinan	

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The I.A.D.D. is a trade association of specialty distributors offering comic books, art books, graphic novels, and other specialty products. If you're working on a particular project, feel free to contribute material to I.A.D.D., if you come across material of information on the field. For more information, contact I.A.D.D. Representative Tim Wallace at 2319 California St., Berkeley, Calif. 94703. Phone (510) 644-2038.

The I.A.D.D. Rack Program Administrator is David F. O'Brien, Lawlor & O'Brien, Certified Public Accountants, 271 Route 46 West, Suite A-206, Fairfield, N.J. 07004. Phone (201) 575-7770, fax (201) 575-5616.

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Honolulu, Hawaii 96818

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America

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Winnipeg, Manitoba

Canada R3Y 1M5

Best-Known Comics Companies

Archie Comic Publications, Inc.

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Mamaroneck, N.Y. 10543

Caliber Press

(313) 425-7930

11904 Farmington Rd.

Livonia, Mich. 48150

DC Comics/Vertigo

(212) 636-5400

1325 Avenue of the Americas

as

New York, N.Y. 10019

Dark Horse Comics

(503) 652-8815

10956 S.E. Main St.

Milwaukie, Ore. 97222

Fantagraphics Books

(206) 524-1967

7563 Lake City Way

Seattle, Wash. 98115

Gladstone Publishing

(602) 776-1300

P.O. Box 2079

Prescott, Ariz. 86302

Image Comics, Inc.

(714) 634-4644

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1065

Anaheim, Calif. 92806

Kitchen Sink Press

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320 Riverside Dr.

Northampton, Mass. 01060

Malibu Comics Entertainment, Inc.

(818) 878-7400

26707 W. Agoura Rd.

Calabasas, Calif. 91302

Marvel/Epic

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New York, N.Y. 10016

Milestone Media

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119 W. 23rd St., Suite 409

New York, N.Y. 10011

Topps Company, Inc.

(212) 376-0300

One Whitehall St.

New York, N.Y. 10004

Viz Comics

P.O. Box 77010

San Francisco, Calif. 94107

Voyager Communications,

Inc.

(Valiant)

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275 7th Ave., 14th Fl.

New York, N.Y. 10001

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"In Germany they came first for the Communists, and I didn't speak up because I wasn't a Communist. Then they came for the Jews, and I didn't speak up because I wasn't a Jew. Then they came for the trade unionists, and I didn't speak up because I wasn't a trade unionist. Then they came for the Catholics, and I didn't speak up because I was a Protestant. Then they came for me, and by that time no one was left to speak up."

— **Pastor Martin Niemöller**

The address for contributions to the Comic Book Legal Defense Fund is Comic Book Legal Defense Fund, P.O. Box 693, Northampton, Mass. 01061. For information about the fund or to arrange a fund-raiser, write: CBLDF Information, Susan Alston, 1229 Lattie Lane, Mill Valley, Calif. 94941 or call (415) 389-6836.

The address for contributions to the Comic Legends Legal Defense Fund is P.O. Box 48873, Bentall Station, Vancouver, B.C., Canada V7X 1A8.

Theoretically, given a set of grading rules, determining condition of a comic book should be simple. Unfortunately, flaws vary from item to item, and it can be difficult to pin one label on a particular issue. In no way is a CBG reader or advertiser bound to follow this or any other standard, but each is welcome to use this as a service which can clarify collecting terms.

Mint This is a perfect comic. Its cover has full luster, with its edges sharp and its pages like new. There are no signs of wear or aging. It is not imperfectly printed nor markedly off-center. "Mint" means just what it says.

Fine This comic book's cover is worn but flat and clean with no defacement. There is no cover writing or tape repair. Stress lines around the staples and more rounded corners are permitted. It is a good-looking issue at first glance.

Good This is a complete but very worn comic book. Creases, minor tears, rolled spine, and cover flaking are permissible — but there is no tape or browned pages. Older Golden Age comics often come in this condition.

Fair This comic book may have a soiled, slightly damaged cover, badly rolled spine, cover flaking, corners gone, tears, and the like. It is an issue with multiple problems but it is intact. Tape may be present.

COMICS BUYER'S GUIDE

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Reach Comics Fans, Collectors and Professionals for only 30¢ per word!

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1. From the list below, select the classification number in which you want your ad to appear. Put that number in the box in the upper corner of the order form.
2. Using one word per line, write your ad EXACTLY as you want it to appear in COMIC BUYER'S GUIDE. If you are advertising in more than one classification, circle or box each new classification number.
3. Remember, your zip code is FREE.
4. Minimum order is \$7.50 per ad per issue.

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4000 Announcements
4010 Artists For Hire
4011 Artists Wanted
4015 Distributors
4020 Events/Cons
4025 Employment, Position Open
4026 Employment, Position Wanted
4030 Fan/Collector Clubs
4040 Writers For Hire
4041 Writers Wanted

PERSONALS

4005 Personals

COMICS

4050 Small Press For Sale
4051 Small Press Wanted
4100 Archie, For Sale
4101 Archie, Wanted
4110 Black & White, For Sale
4111 Black & White, Wanted
4120 Classic, For Sale
4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4124 Comics Related, Employment
4125 Comic Shows/Events
4126 Comic Supplies
4128 Dark Horse Wanted, For Sale
4130 DC For Sale
4131 DC Wanted
4140 Dell/Gold Key/Whitman, For Sale
4141 Dell/Gold Key/Whitman, Wanted
4150 Disney, For Sale

4151 Disney, Wanted
4160 EC, For Sale
4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor, Funny Animals, For Sale
4201 Humor, Funny Animals, Wanted
4204 Image Wanted, For Sale
4207 Malibu, Wanted/For Sale
4210 Marvel/Timely, For Sale
4211 Marvel/Timely, Wanted
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4221 Science Fiction/Horror, Wanted
4240 Underground For Sale
4241 Underground Wanted
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4251 Independents, Wanted
4255 Valiant/Voyager Wanted, For Sale
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4261 Westerns, Wanted
4300 Golden Age, For Sale
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4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted

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4411 Big Little Books, Wanted
4420 Books - General, For Sale
4421 Books - General, Wanted
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4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
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4701 Novelties, Toys, Games, Wanted
4710 Role-Playing Games
4720 Video Games For Sale
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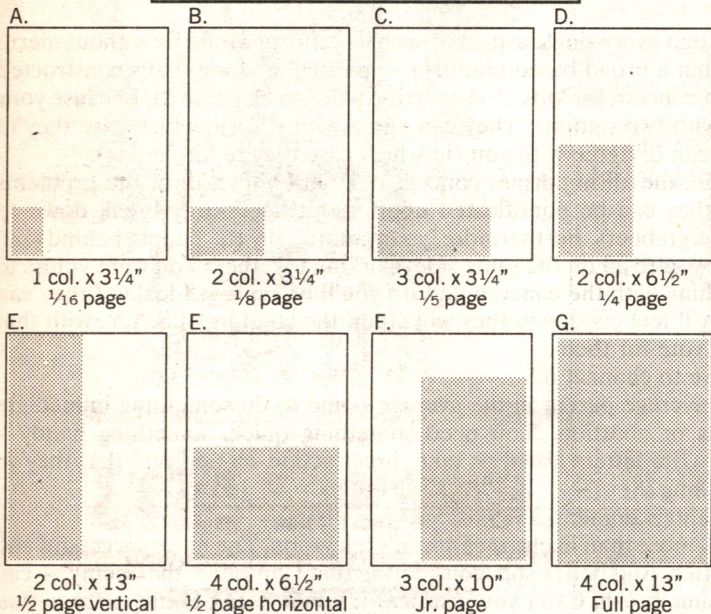


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Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues., Nov. 29	1101	Dec. 23	Mon., Dec. 19	1104	Jan. 13, 1995
Tues., Dec. 6	1102	Dec. 30	Fri., Dec. 23	1105	Jan. 20, 1995
Tues., Dec. 13	1103	Jan. 6, 1995	Tues., Jan. 3	1106	Jan. 27, 1995

HOW TO ADVERTISE...



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AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
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B. 2 col.x3 1/4" (4 1/2"x3 1/4")	80.00	78.00	74.00	70.00	66.00
C. 3 col.x3 1/4" (7 1/2"x3 1/4")	110.50	107.50	102.00	96.50	91.00
D. 2 col.x6 1/2" (4 7/8"x6 1/2")	163.50	159.50	151.50	143.00	135.00
E. 2 col.x13" (4 7/8"x13") or 4 col. x 6 1/2" (10"x6 1/2")	255.00	249.00	236.00	223.00	210.50
F. 3 col.x10" (7 1/2"x10")	312.50	305.00	289.00	273.50	257.50
G. 4 col.x13" (10"x13")	459.00	447.50	424.50	401.50	378.50

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This is an area reserved for the advertiser who wants no-frills advertising with a price to match. \$35.00 buys one of the 12 equal spaces on a Comics Trader page. These spaces can be bought in any multiple of the \$35.00 unit (maximum 6 units per page). We'll reduce the ad and handle all the production - just design your ad on an 8 1/2 x 8 1/2 space and sent it with payment. Remember to keep your design simple so your ad will be readable when reduced.

Super Traders should be typed on an 8 1/2" x 11" sheet of paper which will be reduced to fit a 1/4 page space. Each Super Trader costs \$99.00 - limit 2 Super Traders per page.

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This cost-efficient format in COMIC BUYER'S GUIDE offers you typeset space at a discount. Collector's Showcase units are approximately business card size. You may buy as many units as you want for an ad at cost of \$23.00 per box. All typesetting, photos, art, borders and logos are done by Krause Publications and are included in the price.

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One column ads, 1-3 inches in length, must appear in the classified section. They may be placed under the various classified headings. This gives you the advantage of targeting the collectors you want to reach while standing out among the smaller word ads in classified. Rates and sizes are as follows:

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3. 1 col.x3" (2 1/4"x3")	31.25	30.50	28.75	27.25	25.75

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Our "Classified" are thriving and heavily read. Base rates are 30¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see the classified as form in the classified section.

RETAILER DIRECTORY:

This is a comprehensive listing of comic shops in and around the U.S. \$3.50 for a week leads buyers to your store by listing your name, address, phone number, and ten words of copy you choose. May be purchased in 26 or 52 week increments only. For more details see the Retailer Directory pages of this issue.

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The advertisers' index is provided as a reader service. Occasional last minute changes may result in ads appearing on pages other than those listed here. The publisher assumes no liability for omissions or errors.

MECHANICAL INFORMATION

- A. Printed roll-fed offset.
B. 85 or 100-line screen recommended.
C. Emulsion side down.
D. Page size 10" x 13" (60 x 78 picas).
E. Four 2 1/4" (14 1/2 picas) columns per page with one pica gutter between columns.

GENERAL INFORMATION

- A. **PAYMENT:** Ads must be accompanied by payment. You may pay with a check, money order, or credit card.
B. **CREDIT CARDS:** We will accept the following credit cards: VISA, MasterCard, MasterCard II, Barclay Card, Access Card, Eurocard, Diamond Card, Union Card.
C. **DEADLINE:** For all advertising is 4:00 p.m. each Tuesday, unless otherwise stated on deadline card.
D. **TERMS:** Cash with copy only. All advertisers must provide reference information for the confidential use of the publisher should questions arise.
E. **CONTRACT RATES:** are available for 6, 13, 26, or 52 consecutive issues. Contract rates apply to fulfillment of contract terms. Cancellation of a contract by the advertiser allows the publisher to reinvoice covered ads at the earned rate. This rate card is a part of the advertising contract.

- F. **MINORS:** are required to furnish a certificate of responsibility from their parent or guardian before their advertising can be accepted. Write for our convenient form.
G. **ERRORS:** Typewritten copy is recommended. The publisher is not responsible for errors resulting from longhand or illegible copy, or changes submitted by telephone. The publisher's liability for any error shall not exceed the cost of the space occupied by that error.
H. **LAYOUT** and design services are provided by Krause Publications for advertisers who do not submit camera-ready copy. Due to the creative and subjective nature of these services, credit will not be allowed for conceptual variations.
I. **GRADING:** Items offered in any ad must be properly described as to condition, conforming to the standards set forth in Overstreet's "The Comic Book Price Guide". Advertisers may also exercise the option of grading offerings by applying a unique personal system, providing the standards applied are detailed in the ad to avoid confusion.
J. **RETURN PRIVILEGE:** Except as otherwise specified in any ad, an advertiser must accept the return of any merchandise postmarked within ten working days of its receipt by a customer.
K. **P.O. BOX ADS** are allowed, but permanent home address, phone number and place of business of the advertiser must be filed with the publisher before advertisements may be printed.
L. **SPECIAL PAGE POSITIONS** are available at a premium. Inquire for details.
M. **ADVERTISING AGENCIES:** There are no agency discounts.
N. **CAMERA READY** display ads qualify for a 15% discount. Copy must be ready for camera without additional paste-up or film work required. No charge for reductions, enlargements or mail response key change. Comics Trader, Collector's Showcase and classified word ads do not qualify for the camera ready discount.

- O. **SPACE RESERVATIONS** available for camera ready ads only. Must be made prior to ad deadline, reserved space must be paid for even if ad does not arrive on time.
P. **PRE-PRINTED INSERTS** are available in Comics Buyer's Guide. Inquire for additional information and technical specifications.
Q. **CIRCULATION** is throughout the United States and Canada by subscription and single copy sales by agents in shops and other outlets.
R. **PROOF OF PUBLICATION:** Tear sheets of new display ads are mailed to those advertisers requesting this service. We regret we cannot provide this service to classified advertisers.

- S. **NOTE:** All advertising orders are accepted subject to the terms and provisions of the current rate card. Krause Publications, Inc. reserves the right to decline advertising or suspend advertising privileges for such periods of time as in its discretion it sees fit, for any reason, whatsoever, irrespective of the validity of the reasons for such declination or suspension. The forwarding of an order is construed as an acceptance of all rates and conditions under which advertising is at the time sold. The publisher will not be bound by any conditions, printed or otherwise, appearing on any order for advertising space, billing instructions or copy instructions, which conflict with its policies. Advertisers and advertising agencies assume liability for all content (including text representation and illustrations) of advertisements printed, and also assumes responsibility of any claims arising therefrom made against the publisher. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in their advertising. All agreements are subject to strikes, accidents, fire, acts of God, or other contingencies beyond the publisher's control. The publisher reserves the right to edit any advertising copy to conform with its standard advertising policies, and to reject any ad which in its opinion is unethical or objectionable for any reason. This publication does not guarantee and disclaims all knowledge of the right of seller or buyer to contract.

ADVERTISING REQUIREMENTS

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a certificate of responsibility from their parents or guardian before their advertising can be accepted. Payment must accompany an advertisement and must be in the form of a personal check drawn on a U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard or Access Card credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

REFERENCE FORM

COMPANY NAME _____
STREET ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE NO. _____
SOCIAL SECURITY # _____
TYPE OF BUSINESS _____
☐ CORPORATION ☐ LIMITED PARTNERSHIP
☐ CO PARTNERSHIP ☐ INDIVIDUAL PROPRIETOR
NO. OF YEARS ESTABLISHED _____

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
MAILING ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TITLE _____

TRADE REFERENCES

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____

BANK REFERENCE

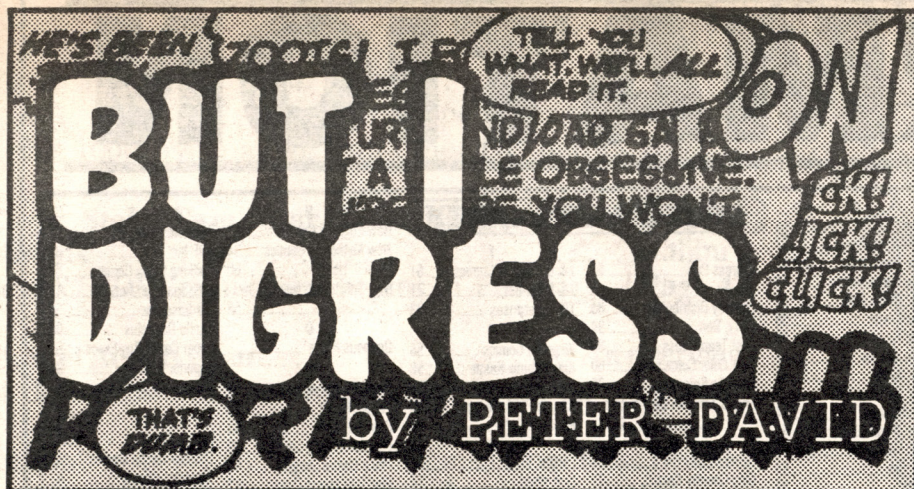
BANK NAME _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____
BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S) _____

**SEND ADS AND PAYMENT TO:
COMICS BUYER'S GUIDE
Advertising
700 E. State St., Iola, WI 54990**



A sort of morbid incredulity has settled, for the moment, over bleedingheart liberals such as my humble self. Even a bit of distant black humor rears its head. For instance, I was telling a group of comics fans about an upcoming development in Marvel's futuristic "2099" line of books. I said, "Doom takes over America." And the immediate response I got was, "Didn't that just happen?"

But I'm not here to discuss the Nov. 7 elections in any depth, because, frankly, I'm never at my best with horror stories.

What I cannot shake, though, is this uneasy feeling — this faint wind I'm beginning to feel wafting our way.

My personal wind sock began fluttering when someone on a computer bulletin board asked me whether I anticipated a resurgence of censorship activity aimed at comics as a consequence of the GOP triumph.

Off the top of my head, I said no. My reasons were twofold: First, it's not like censorship is the sole province of the GOP. After all, it was Tipper Gore who cranked up the music industry over lyrics she found objectionable. And second, I figured that the GOP is going to be so busy working on the presidential campaign for 1996 that the comics industry will hardly be a top priority. After all, the November elections weren't *really* a vote for the GOP; they were simply a vote *against* Clinton. So in 1996, when the electorate gets a chance to vote directly against Clinton, well, the Republicans would have to be complete buffoons to blow an opportunity like that. So I imagined that they had bigger fish to fry than us.

Now, though, I'm starting to think I was hasty in dismissing the notion.

I'm starting to think that 1996 may very well be the year that comics get tossed on the hotseat.

Because it's an election year. And we might very well be elected.

Every presidential election year, the pattern has been consistent. The GOP sets the tone, sets the style, plans the angles and directions. And the Democrats react. This is not a great strategy for the Dems to employ, since reactors have this nasty habit of melting down and leaving disaster in their wake that takes years to dissipate.

GOP strategists often manage to zero in on hot-button issues and non-issues that make great sound bites and polarize opinions — usually unassailably. Family values, patriotism, crime — these appeal on a gut level. And it's not as if anyone can possibly have a comeback to them — because to point out irrelevancies or flaws is to immediately be labeled as (for instance) immoral or unpatriotic or soft on crime. The famed Willie Horton gambit was cheap and irrelevant and even racist. It also helped sink Michael Dukakis. You don't muck with that.

But family values and patriotism *per se* have been done. Crime is a perennial, but the GOP can't be in charge for the next couple of years *and* claim that crime is spiraling out of control. They'd make themselves look bad. My guess is that they'll probably pull out statistics revealing that crime rates are, in fact, going down, and take credit for that (even if the crime rate was already going down while the Democrats were in power).

So the GOP will be looking for something on which candidates can hang the hats they'll be tossing into the ring. Something that will be bulletproof. Ideally, something that will lend itself to a catchy slogan. ("Whip Inflation Now" was a memorable, if idiotic, example. And, heck, they're still using the Reagan era's "Just Say No," whether it makes sense or not. For instance, the local elementary school sponsored a sock hop called the "Just Say No," dance. Sounds like a promising theme: "Do you wanna dance?" "No." "Get some lemonade?" "No." "Talk?" "No." Geez, whatever happened to "Color My World"?)

With all that in mind, I'm starting to suspect what the angle for 1996 is going to be. The youth of America.

Within a day or so of the election, Newt Gingrich was making a speech about the state of America, playing to a newly attentive audience. And part of that speech contained what I believe is a trial balloon for 1996.

I don't have it in front of me and am working from memory — but Gingrich began to enumerate the problems facing America, the difficulties of the populace. And what he said was something to the effect of, "We have 12-year-olds getting pregnant; 13-year-olds doing drugs," and so on, up to the age of 18.

My 13-year-old daughter, Shana, was furious when she read the accounts of the speech. "He makes it sound like everything is *our* fault!" she said, indignant on behalf of her age group. She was right, of course.

Pontificating on the problems of the younger generation is a time-honored, time-tested strategy. Whoever stakes out this territory has embraced a no-lose scenario, for the following reasons:

1) Parents are consistently paranoid. The world, after all, is always "worse," never as good as it was when "we" were kids (irrespective of how much worse it really is or better it really was). It doesn't help that this paranoia stems from genuinely sincere feelings. What could be more loving, after all, than being concerned about the welfare of children and wanting the best for them — particularly in a world where the stakes are so much higher? Modern mind-altering substances make drugs of the 1960s look like

licorice sticks, and where once unprotected sex could get you pregnant — well, now it can get you dead.

2) The previous generation is always hypercritical of the up-and-coming. Our parents blamed us in the 1960s, just as their parents blamed them in the 1950s — and selective amnesia is usually the order of the day when it comes to one's own conduct.

3) People under 18 can't vote. That makes them prime and ideal targets. Think about it: If you're tough on crime, well, criminals vote too, y'know. If you hold up single-parent families as examples of moral decay, you hack off those single mothers trying to earn a living. But my daughter's ire doesn't mean anything, because she can't act on it in a polling booth.

By building a political platform geared to the notion of concern for the youth of America, the GOP can encompass a dazzling variety of issues, getting first dibs on them so that the Democrats will once again come across as confused and floundering. Let's say, for instance, that there's a handy slogan: Save America's Youth (S.A.Y.). Anyone who disagrees can immediately be painted as Nay-S.A.Y.ers.

The hypothetical S.A.Y. platform can encompass as many aspects as both the right and religious right: anti-abortion (save 'em in the womb); prayer in school (a logical extension of the nonsensical pledge of allegiance brouhaha that worked so well); education (Bush painted himself as the education president; he wasn't, but people have short memories); drug programs; domestic violence and child abuse; guns in schools; violent toys (outlaw toy guns; that's the ticket; God forbid we should outlaw *real* guns); and so on.

This isn't to imply that every single aspect of such a platform would be without merit. What I'm saying is that a broad-based platform — particularly one that's constructed upon a foundation of concern for kids — is a terrific place to be perched. Because your opponents are left with two options: They can agree with you (in which case they're latecomers) or they can disagree with you (in which case they're kid-haters).

Remember, though, the all-important concept of sound bites. All of the problems listed above, while they can be pontificated upon, don't necessarily break down to convenient 10-second grabbers. Furthermore, you want to rally the people behind you. Make them feel that you're all on the same side, working together. You want voters to be able to *do* something with the concern and ire you'll be raising. Ideally if they can channel that ire, they'll feel good, and they will credit the creators of S.A.Y. with that good feeling — and vote for them.

But how and where to channel it?

It's tough for the average parent in the average home to do something immediate about drugs or guns or abortion. You need something quick, something handy — something they can write letters about or take direct action on and feel that they've accomplished something.

Two words: kids' entertainment.

The first target will more than likely be children's television. The more successful and more violent, the better. And better still, considering that Clinton — the enemy — can be tarred with the same brush. Can't you just hear it now? "Look at the garbage that Bill Clinton and his show-business pals are foisting on your children!"

TV is always a good lightning rod, in that parents can (a) write angry letters to sponsors and (b) turn off the set, forbidding their children to watch *Mighty Morphin' Power Rangers* or whatever the hot children's action show is that year. And in so doing, the parents can feel as if they've made a difference.

The only drawback is that complaints about children's TV might smack of "same old same old." S.A.Y.ers might want to come up with some new rabble-raising concept.

As the song goes, everything old is new again.

It was a mere 40 years ago that juvenile delinquency and Estes Kefauver's angling for the presidency resulted in the juvenile delinquency hearings that helped vilify comics. And I think we might very well be staring down that barrel again.

To people in the industry, comic books are a legitimate publishing forum, providing a diversity and array of entertainment no different from that of any other publisher.

To people outside of the industry, comic books are kids' fare. No rational person would tell Bantam Books that it cannot publish both children's books and adults' books, yet that is precisely the attitude that is foisted upon comics. And that attitude is then built upon to get parents worked up. Ill-informed, agenda-ridden slam articles add fuel under the boiling pot. And self-proclaimed experts play to the fevered concerns of paranoid parents. "Look at the garbage your kids are being exposed to in comics stores!" we hear.

Waving around an adult-oriented comic book would look reeeeeeeaaal good on the news. Inciting parents to police their kids' reading habits or write complaining letters to publishers or picket their local comic-book stores or burn those evil comics — all of those will play wonderfully to the masses.

Unlike television and movies, the comic-book industry has no high-powered, high-profile champions. And don't think for a microsecond that people of power in any opposing political party will go to the mat for comics. They'll have their own problems.

The last time this happened, the industry rolled over and created the Comics Code Authority. I doubt anyone truly believes that the tattered umbrella of the CCA will provide any shelter when the rainstorm of S.A.Y. (or whatever it's called) rolls in.

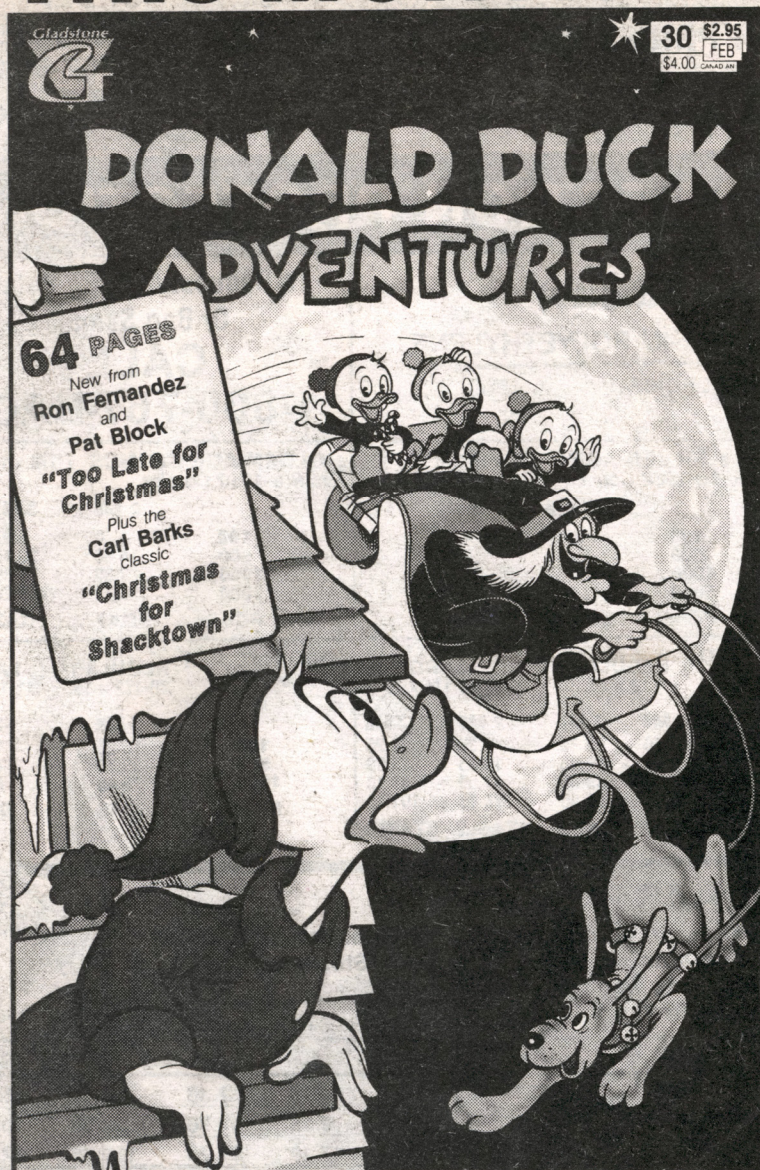
What publishers are going to have to do is decide now how they're going to handle it. Act instead of react. When the censors come, will the industry as a whole fight for its constitutional right to publish whatever it wants? Will there be a concentrated effort to advertise, or use handy tools such as computer bulletin boards, to drive home to the average American the variety of entertainment that comics represent?

Or will there be knuckling under or endless discussions of the joys of ratings and labels? Defensiveness and finger pointing and cries of personal innocence in the face of a firestorm of recriminations?

Why do I have this sick feeling we're going to find out — and this even sicker feeling that we already know the answer?

(Peter David, writer of stuff, considering the current political climate, is anticipating that soon you'll be able to write to him c/o McDonald's, where he'll be on view saying, "You want fries with that?" In the meantime, you can write to him, c/o To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.)

THIS MONTH IN GLADSTONE



Donald Duck Adventures #30

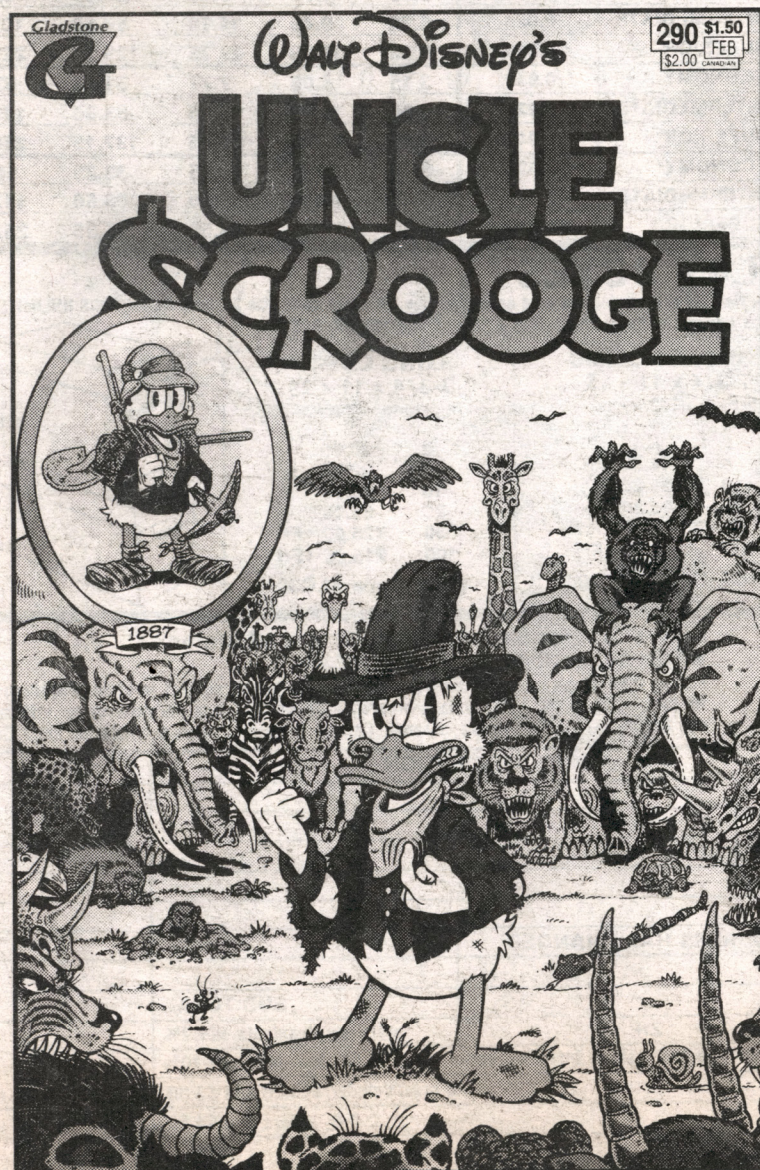
Double-size issue! In "Too Late For Christmas," a new 26-pager by Pat Block and Ron Fernandez, Witch Hazel makes a return visit to Duckburg, and learns what the holiday season is really about. Then, in Carl Barks' 1952 holiday story "A Christmas for Shacktown," the ducks are raising money for a toy train to give to needy kids. But their goal is about to drop out of sight! Cover by Pat Block

DISNEY COMICS



Walt Disney's Comics & Stories #595

From William Van Horn, a seasonal tale, "Deck Us All," in which Donald and the boys search the snowy forest for the perfect Christmas tree. Unfortunately for them, Neighbor Jones has the same idea! Then, Mickey Mouse continues his royal adventure as "The Monarch of Medioka" in part three of this seven-part 1930s serial from Floyd Gottfredson.



Uncle Scrooge #290

"The Terror of the Transvaal" is the sixth chapter in Don Rosa's twelve-part series "The Life and Times of Scrooge McDuck." Young Scrooge is searching the landscape of South Africa for gold, but finds only trouble in the form of a con artist with a mean streak! Don provides a new cover and commentary. Also, Uncle Scrooge and the Beagle Boys in "Bye-Bye, Money Bin" by Tony Strobl.